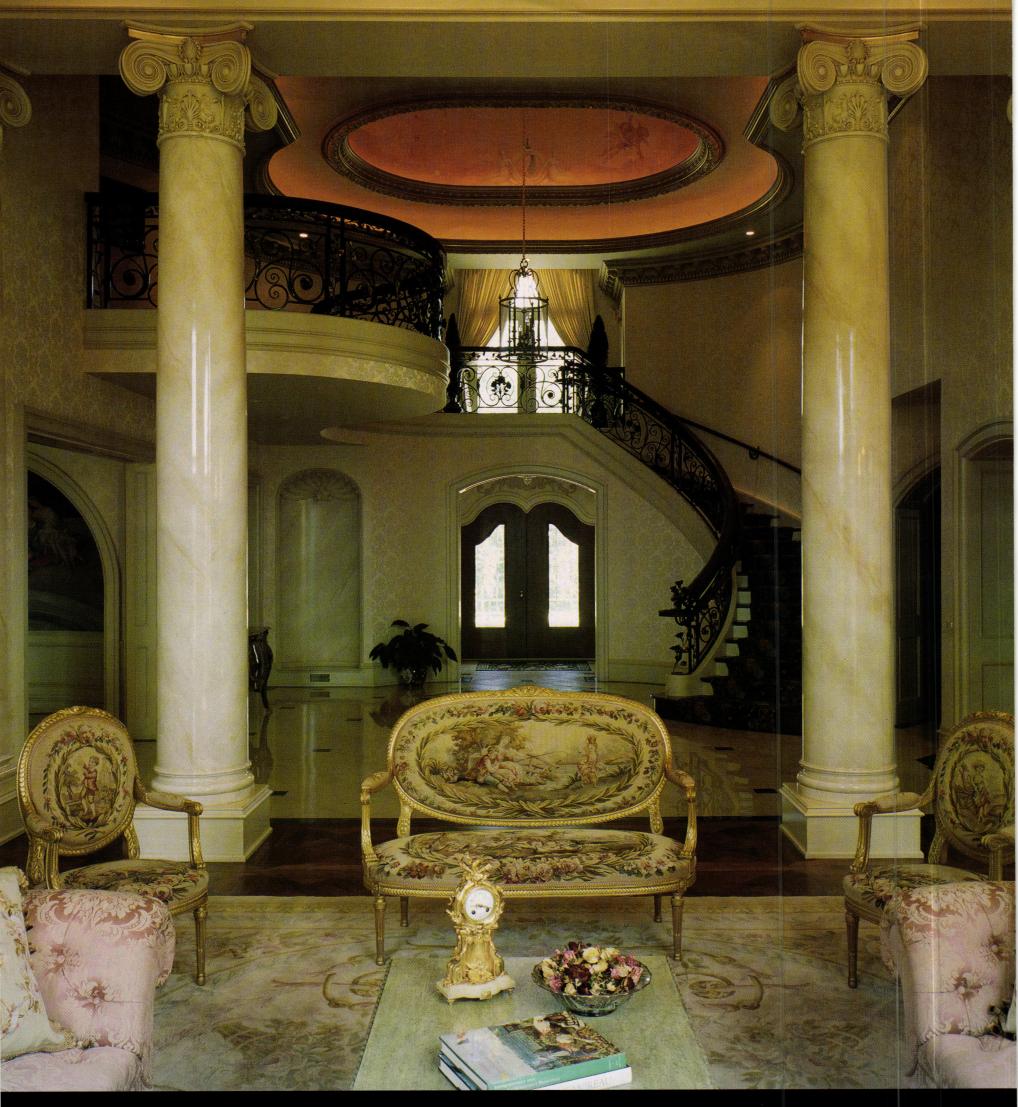
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The 2007 Palladio Awards

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New Design & Construction - more than 5,000 sq.ft.

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New Design & Construction – less than 5,000 sq.ft.

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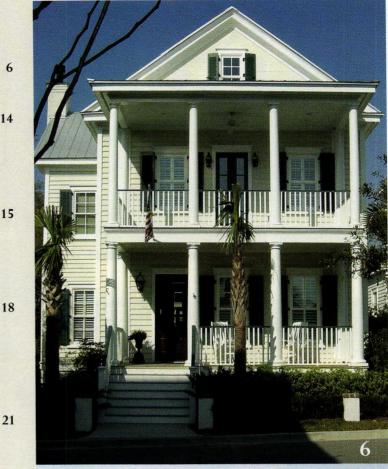
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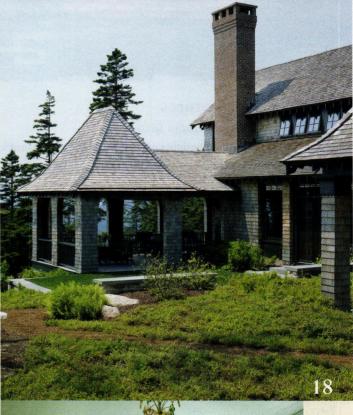
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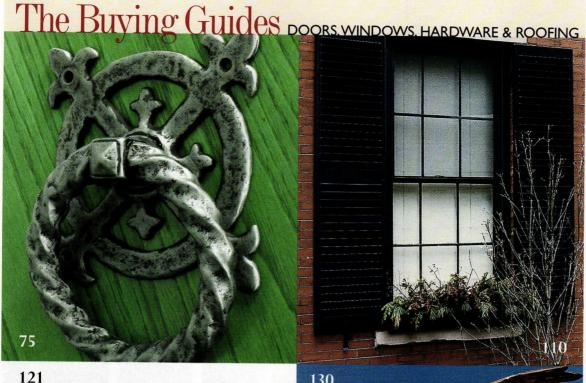






On the Cover: The south façade of the Archer & Buchanan-designed "Hobbit House" in Chester County, PA, features a large mahogany butterfly window and eyebrow topped in handmade clay roof tile. See page 27. Photo: Tom Crane

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Buying Guides

In this issue you will find 19 Buying Guides on our issue theme: Doors, Windows, Hardware & Roofing. The Guides contain information on suppliers, manufacturers, custom fabricators, artists and artisans, as well as many photographs of their work. The Guides range from doors and door hardware to cupolas and skylights, forming a comprehensive source for professionals working on restoration, renovation and traditionally styled new construction.

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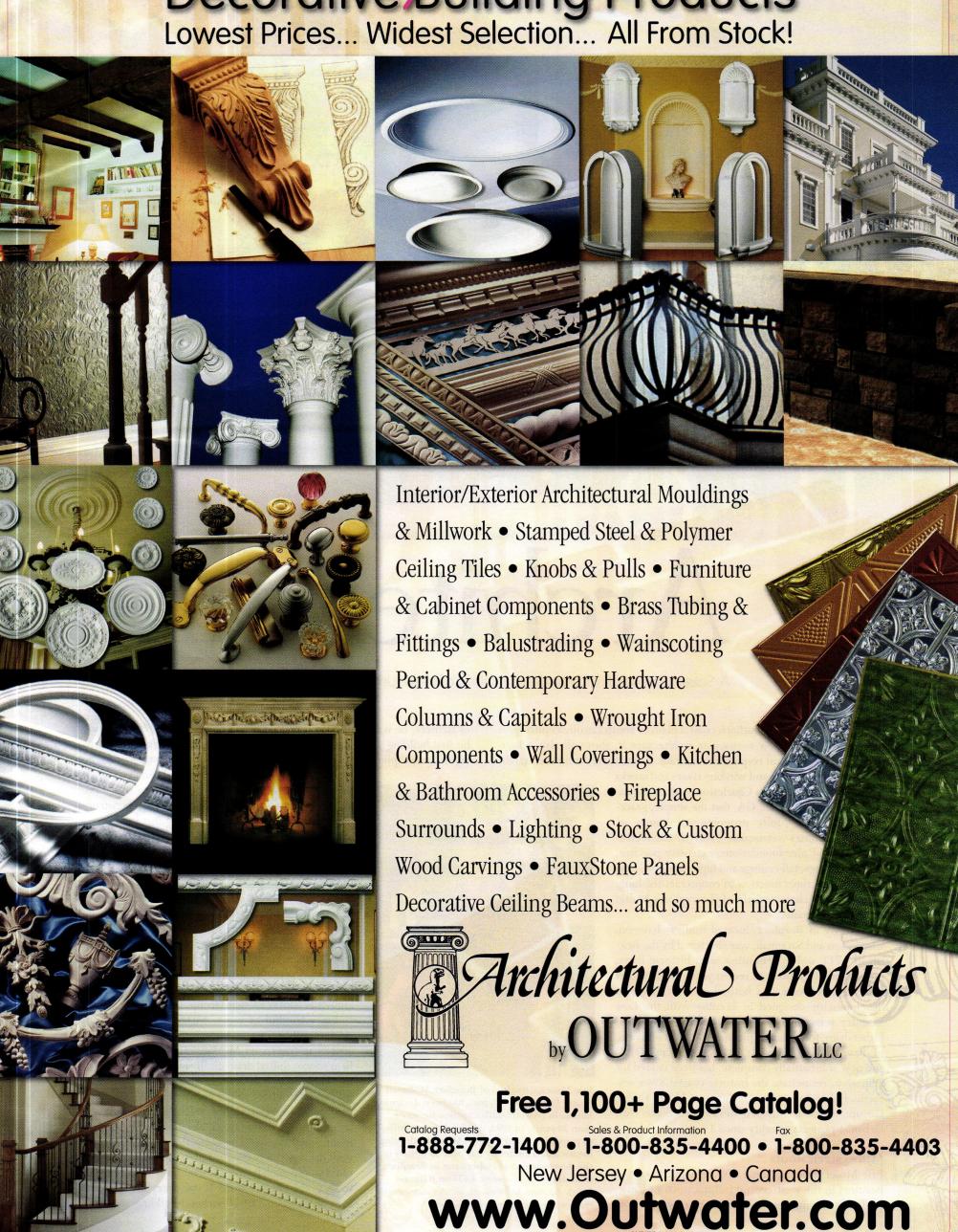
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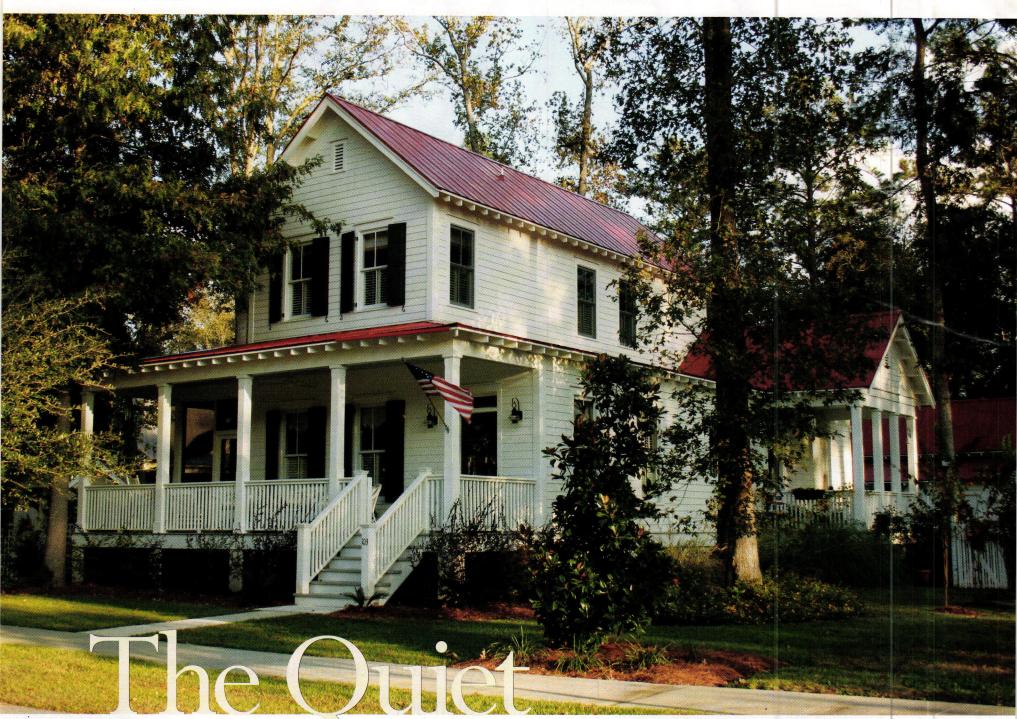
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CIVITAS







Architecture

A South Carolina firm provides the fabric of New Urbanism. By Will Holloway

he southern coastal plain of South Carolina epitomizes how vernacular architecture is, above all else, a logical response to climate. It was there, amid the marshes and winding rivers and creeks from Charleston south to Savannah, GA, that the simple, gracefully proportioned homes of the Low Country vernacular evolved. Characterized by raised-pier foundations, extensive porches, wide overhangs, tall ceilings and high windows, Low Country structures function to counteract the long, hot summers characteristic of the region's humid subtropical climate.

The city of Beaufort, located midway between Charleston and Savannah, was chartered by the British in 1711 and is brimming with historic forts, houses and plantations; in recent years, the Beaufort area has also become a hotbed of New Urbanist developments designed in keeping with the Low Country vernacular tradition. The development of Habersham, for instance, planned in 1997 by Miami, FL-based Duany Plater-Zyberk & Company (DPZ) and now substantially complete, has been lauded for helping to resuscitate the historic coastal town aesthetic. Habersham is also the home of Moser Design Group, which has helped developers make New Urbanist projects a reality since 1992.

Midwestern Roots

Eric Moser grew up some 600 miles northwest of Beaufort in the west-central Indiana town of Crawfordsville. Having descended from seven generations of farmers, he was instilled with a do-it-yourself work ethic, constructing his first building single-handedly at age 16. "I had the good fortune of learning many disciplines from my father," says Moser. "Early in my teen years, he

starting developing a little building business; one of the things that I learned very quickly was that there was a gap between a design and the actual construction in the field. That was something that I didn't see a need for and endeavored to find a way to bridge that gap, feeling that I would ultimately work toward a design/build kind of company, simply because, to this day, I love to pack a hammer."

In the mid-1980s, after attending the University

of Florida, Moser went to South Carolina to help an uncle build a house that Moser had designed while in college. During the course of putting that building together, he developed a few relationships and

picked up some additional work. Before long, he had established a small business, which to this day is known as Moser Design Group, Inc. (MDG).

For a handful of years, MDG designed custom single-family resort architecture, which Moser describes as "oversized McMansion type" houses. The firm's focus shifted dramatically in 1992 when Moser met developer Bob Turner, who was considering a project in Beaufort called Newpoint. "He asked if I would like to engage in this relatively new development type called Traditional Neighborhood Development," says Moser. "The thing that really resonated with me was this was what I grew up in. At six years old, I would walk from our farmhouse on the edge of town to the grocery store. It was everything that the idea of traditional neighborhood building and New



Eric Moser, principal of Beaufort, SC-based Moser Design Group, Inc., has been designing houses in coastal South Carolina for more than 20 years. In 1992, the firm's focus shifted to providing plans for New Urbanist developments; MDG currently has over 50 houses in the development of Habersham in Beaufort, including this 1½-story, 1,871-sq.ft. home (top). Top photo: John Wollwerth; all other photos: courtesy of Moser Design Group unless otherwise noted



Two of the first houses built at Newpoint in Beaufort, SC, these cottages illustrate how new construction can be integrated into the natural landscape. The first (foreground) features large first- and second-floor porches that provide shade and create outdoor living spaces; the second (background) is a three bedroom, 2,067-sq.ft. design.

Urbanist projects are all about. It was revisiting the architecture that I had grown up in and loved - I'd had as much as I could stand of the stucco-box, mini-hotel resort architecture."

Early Urbanism

"With Newpoint, we learned that we really enjoy the planning process of New Urbanist projects," says Moser. "One of the wonderful things about it is that developers spend a tremendous amount of time, effort and money to make these really wonderful plans, and during the planning process, particularly in the early days, the planners and architects associated with the planning process would create this incredible imagery for architecture to fulfill the neighborhood character."

Moser quickly recognized that when the planning process was over, developers were left to their own devices to find architecture to fit the imagery that had been created. "It didn't exist—it simply wasn't out there," he says. "The days of the Sears kit homes were long gone. The abundance of traditional architecture also was absolutely not available in the market-place. We recognized that we loved this stuff, and we wanted to endeavor to provide these buildings for these town founders to help fulfill these neighborhoods. So, as opposed to doing a lot of signature architecture, what we actually concentrate on and what we really endeavor to excel at is

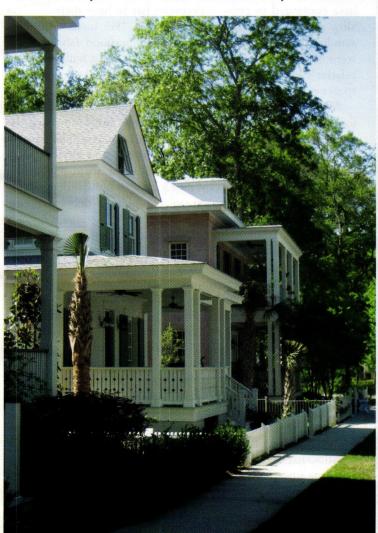
creating the background or fabric architecture for these neighborhoods."

Switching the firm's focus from custom architecture to providing fabric architecture for New Urbanist developments necessitated a complete re-tooling of MDG's business model. "Developers, by and large, don't want to, can't or won't pay for custom one-off architecture when you're talking about coming out of the box with 20, 30, 40 or 50 units," says Moser. "So I decided to develop 10 plans — each with three elevation options - that work within the general fabric and lot configuration of most traditional neighborhoods being planned. I did this on a speculative basis, and it took a tremendous amount of time and resources. As we began to get more involved with more town founders and had more built work, we had the opportunity as consultants, in working with developers within their new towns, to get at least partially funded for our design work for their particular buildings. And then we would continue to finish construction documents for these buildings for various New Urbanist projects, and as each one was finished - tested essentially – we would add it to our portfolio."

The Regional Vernacular

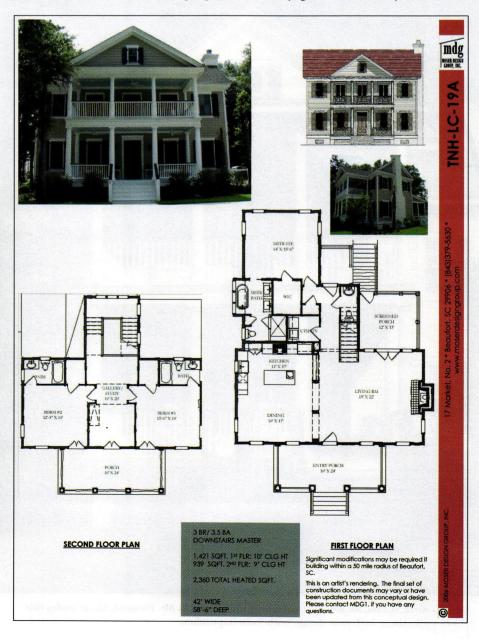
New Urbanism continues to grow because it revives traditional neighborhood structures, providing walkable, mixed-use communities composed of sustainable, regionally appropriate architecture. Moser says that his connection to New Urbanism was absolute and immediate because it revisits traditional forms; in southern coastal South Carolina, that means the Low Country vernacular. "The regional vernacular truly is about buildings that survive well within this climate —" says Moser, "being raised off the ground allows them to stay a little drier, stay away from insects and cool a little more easily; porches are oriented to passively control comfort through simple sun/shade mechanisms and extend houses outdoors to afford breezes; and tall ceilings and high windows allow heat to rise and escape.

"Yet they are generally very simple forms, even though they can get very elaborate within the range of the vernacular to the Classical detailing. Often the buildings are very elegant, and the proportions are, more often than not, exquisite — the proportions of these buildings are what create so much of their inherent beauty. If they get a little clumsy in some of the detailing, it actually makes them a little endearing. I'd rather them keep the important components, like beam and column alignments, component relationships and window and door proportions; if we can keep those in check, then people can actually get kind of funky. There is a



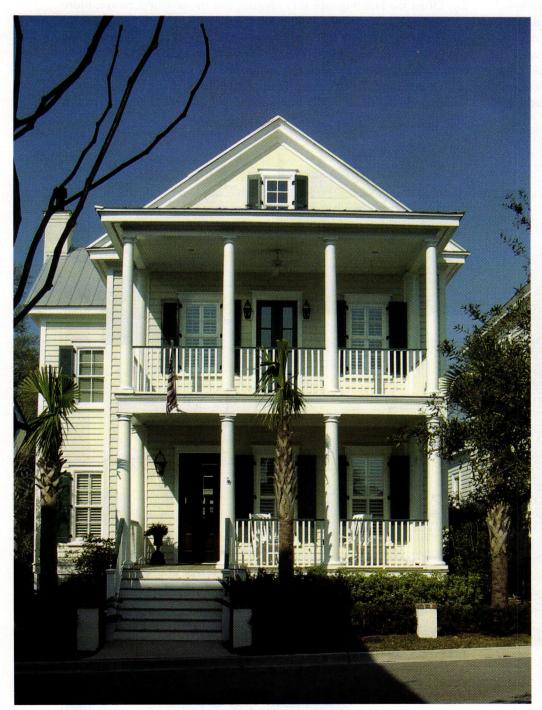
Above: The typical Habersham sidewalk features a diverse array of housing styles, instilling a sense of authenticity. The 2,322-sq.ft. cottage at center features a 10x31-ft. entry porch.

Right: Model #TNH-LC-19A in MDG's Traditional Neighborhood Homes Series is a Greek Revival-influenced cottage.





The hypothetical generational transformation from a cottage to a house is typified by this 2,717-sq.ft. design at Habersham.



MDG's work at I'on, located just outside of Charleston in Mt. Pleasant, SC, includes this 2,421-sq.ft., three-bedroom design with 9x21-ft. porches.

tremendous amount of variety in the additive things that people have done over time – but the form, proportion and background is set."

Along with proper form and proportion, MDG has also increasingly focused on designing smaller, more efficient homes. "In the last 20 years with the whole McMansion notion, houses have continued to grow — everyone has to have their bowling alley and 15 places to eat," says Moser. "We focus on understanding traditional form within neighborhood fabric. There were only a few mansions in most towns — most buildings were relatively modest and simple in form, but still provided the spaces required for a large living program.

"The premise is that you can easily hold on to traditional form within a traditional fabric by simply breaking down the architecture, by focusing on the additive or generational growth of a building, which is how many buildings grew anyway. Most were relatively simple buildings that grew from generation to generation—it made a lot more sense to build independent, additive forms as opposed to completely deconstructing and reconstructing."

New Urban Fabric

MDG's involvement with New Urbanism begins with charrettes, many of which stem from Moser's involvement with the Miami, FL-based New Urban Guild (see "New Urban Outfitters" in *Period Homes*, July 2006, page 6). During the charrette process, MDG assists in establishing the vocabulary of neighborhoods based on local vernacular. After the vocabulary has been established, the firm works to provide developers with actual designs that fill out the neighborhoods. "We're really about the composition of several buildings," says Moser. "It is the sidewalk wall, the quiet architecture of the neighborhood — the fabric is really what I'm proud of. I measure our success by the effective implementation of a neighborhood fabric."

MDG has been involved in more than 20 New Urbanist developments since Newpoint, the 54-acre development just across the Intracoastal Waterway from downtown Beaufort where 25 of the firm's designs have been realized. Soon after Newpoint, MDG became involved in an infill project in the nearby town of Port Royal, designing a dozen homes as part of the preservation and revitalization of the historic town according to a master plan by Coral Gables, FL-based Dover, Kohl & Partners. In 1997, a simultaneous planning and architectural charrette was held for Habersham. Today, Habersham, where over 50 of MDG's designs have been built, illustrates Moser's commitment to the New



The variety of houses at Habersham includes a few designs with a British West Indies and St. Augustine influence.

Urbanist movement: Moser has lived there for seven years, shares an office in the town center with Brown Design Studio and participates in the town architect duties.

"One of the things that I love so much about New Urbanism is that the charrette process is one of the very few instances in architecture where there is a true collaboration amongst the designers, and we all understand that every place is better with a mixed hand," he says. "It provides authenticity, and what we all endeavor to create is an authentic place, a real sense of place. And that can never be done with one hand."

Beyond the Beaufort area, MDG has also done significant work in and around Charleston, as well as in North Carolina, Virginia, Maryland, Georgia, Alabama, Missouri and Florida. In July 2004, Moser, along with four other members of the New Urban Guild, participated in a charrette for the town of Lost Rabbit, MS, creating French Colonial, Classical Raised Cottage and Greek Revival homes for the DPZ-planned development. A year later, Moser would return to Mississippi as a member of the Mississippi Renewal architectural team that worked to rebuild the towns of the Gulf Coast devastated by Hurricane Katrina. "During that process, we came to understand that those people would need help and they would need help for a very long time," says Moser. "It was interesting because it was a process of trying, on a massive scale, to do what I had been doing all along — the fabric buildings. We were tying to get people back into their homes, to give them back their heritage and not force them into the architecture of the 20th century that has devastated so many communities.

"It fit right in with what we've been doing for years, completely reinforcing what we do. The idea of designing to essential needs first, designing houses that grow, designing fabric — it's just such a great fit. It's been incredibly rewarding."

Four of MDG's 12 Katrina Cottage designs are currently available in Mississippi and Louisiana through the home-improvement store Lowe's. All are less than 700 sq.ft. — diminutive compared to the custom houses Moser designed in the mid 1980s. "One of the things that I've enjoyed is designing efficiencies into plans," he says. "After having designed quite large, oversized houses, I really enjoy the challenge of designing as much efficiency into buildings as I can. It's about designing without redundancies and maximizing buildings so we actually use the spaces that we design, and designing flexibility in for the occasional requirement."

Although it has been a large endeavor for MDG to get the material packages together and ready for the commercial market, the Katrina Cottage process has gotten Moser thinking about alternate housing options and manufacturing processes. "During the first hour of the Mississippi Renewal Forum," he says, "I had great fun designing little kit buildings, which are 15x18-ft. models that can be plugged together in any direction and can be stick-built or panelized. It's a format that I'm still pursuing — the goal is to get a core house completed with available resources that can grow over time.

"Pre-fabricated construction is something that is very important to continue to promote and refine. We have a long road to go down. The manufacturing industry as a whole has concentrated on a completely different set of priorities in their business model than what we have concentrated on. It's more than shelter that we are trying to provide — it's a building to love, and something that is permanent, and making that transition between a manufactured house that is a good basic shelter and one that becomes a building of permanence and pride has been difficult."

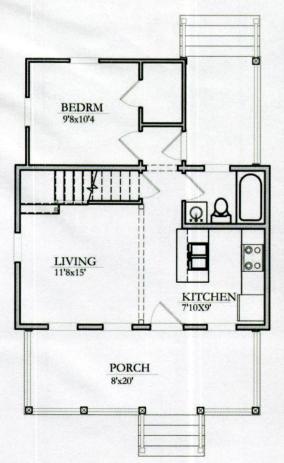
True to Vernacular Form

As a byproduct of a business model geared to providing plans for New Urbanist developments, MDG also offers plans to the general public. There are currently more than 75 for sale in the firm's Traditional Neighborhood Homes Series, ranging from 1,100-sq.ft. bungalows to 3,000-sq.ft. manors. "Essentially, we felt that if we could take this one step further," he says, "even though there would be some ill-fated results, if we could, as a whole — not just me, but as a group of traditional designers and architects — provide the general market with a better form of architecture, at least a traditional form of architecture, then we would be doing good. That was our resolve. There may be some consequences in trying to do this, but if we can provide a better architecture for the general public, then it is worth the pain of seeing a building botched."

Selling plans to the general public means that modifications will be requested, no small endeavor for a six-person firm like MDG. "At first, we would make modifications, but it became frustrating because we were asked to do things that we didn't believe in or did not believe were effective for the buildings," says Moser. "So then we went the route of saying we'd only do modifications if they improve the building. Then we finally got to the point where we decided we were better off allowing purchasers to make modifications to our designs and have them done locally, because they'd have a local hand as opposed to us not completely understanding the context that the building is supposed to fit into."

That the plans are simple in design, massing and detailing increases the likelihood they will be realized. "Our construction documents are very intuitive and the buildings are true to vernacular form," says Moser. "We're trying to help rediscover the fact that buildings were built based on the premise of need and available resources. The premise was to provide buildings with good bones that allow the expression of local vernacular when they are out of our hands. Our feeling was that if we tried to elaborate too much with these buildings, they wouldn't get built."

In the spirit of the Low Country vernacular tradition, MDG also strives to design for the long term, specifying durable materials. "One of the things that we recognized with traditional buildings, particularly with some of the building components and trims, is that much of the material that these buildings were based on doesn't exist anymore," says Moser. "So when we endeavored to create buildings that emulate these traditional buildings, we had to find materials that would last and that were sustainable. We do use fiber-cement materials, we do use fiberglass composite and we also use some cellular PVC – these are components that don't necessarily fall under the sustainability guide, but they will last for a very long time."





Above and left: MDG's 697-sq.ft. Karina Cottage (model #KC697), available at Lowe's in Mississippi and Louisiana, is shown in the store's parking lot in Gautier, MS. Floor plan: courtesy of Moser Design Group; photo: Marianne Cusato

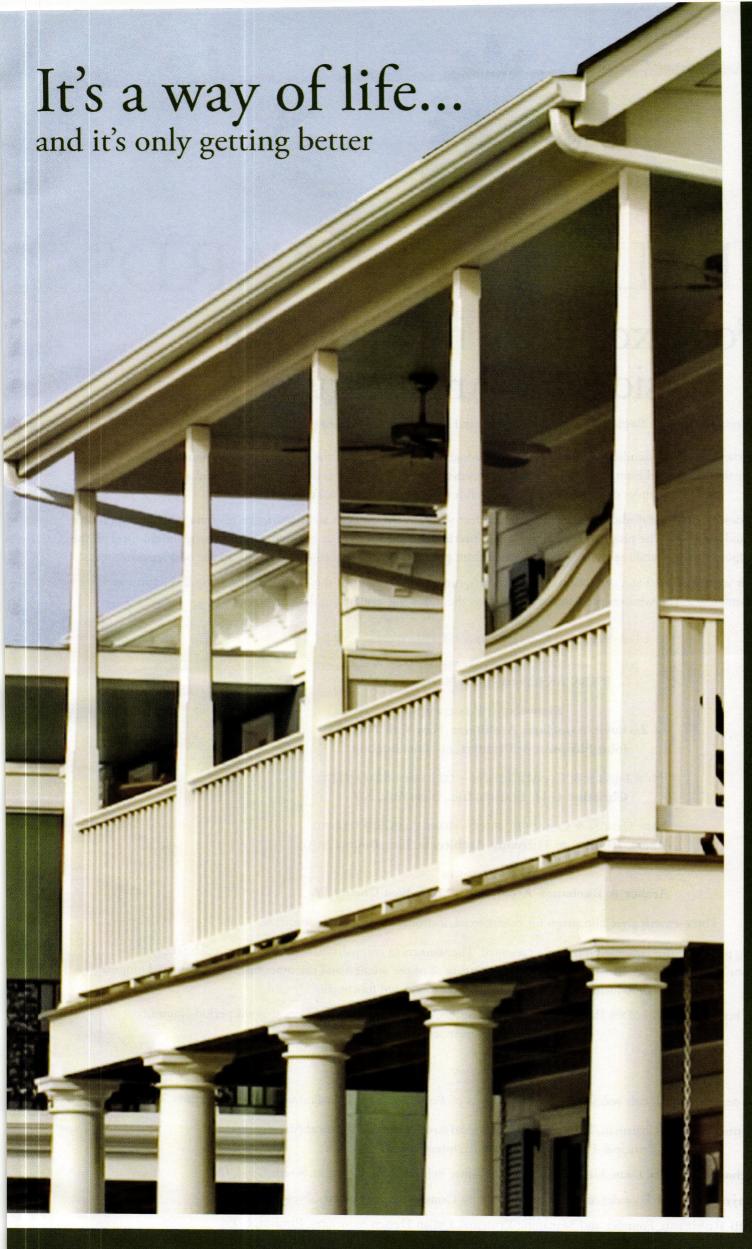
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2007 PALLADIO AWARDS

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The Palladio Awards program honors outstanding achievement in traditional design. The goal of the program is to recognize project teams whose work enhances the beauty and humane qualities of the built environment through creative interpretation and adaptation of design principles developed through thousands of years of architectural tradition.

The awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The program applies the same criteria that Palladio used in his own work: Projects should meet all the functional needs of contemporary usage while applying lessons learned from previous generations to create beauty in the built environment.

The Palladio Awards were presented at a ceremony in Boston, MA, on March 7 as part of the Traditional Building Exhibition and Conference. The winners presented their projects the following day during the conference.

The winners for residential work are:

RESTORATION & RENOVATION:

BKSK Architects, LLC, New York, NY

SYMPATHETIC ADDITION:

Zivkovic Associates Architects, New York, NY, and John Simpson & Partners, London, England

New Design & Construction – Less than 5,000 sq.ft.: Christine G.H. Franck, Inc., New York, NY

New Design & Construction – more than 5,000 sq.ft: Albert, Righter & Tittmann Architects, Inc., Boston, MA

SPECIAL AWARD:

Archer & Buchanan Architecture, Ltd., West Chester, PA

Three awards were also given for commercial, institutional and public projects.

On the following pages, the five winning projects are presented. The winners in commercial, institutional and public design were published in the June 2007 issue of *Traditional Building*. We congratulate all of the winners and the other firms that submitted projects for producing buildings that are both beautiful and functional.

For information on how to enter the 2008 Palladio Awards competition, click on the Palladio icon at www.period-homes.com or go to www.palladioawards.com.

The Jury

A jury of distinguished design professionals was selected by the editors of Period Homes and Traditional Building magazines. They were:

Anne Fairfax, Chairman, The Institute of Classical Architecture & Classical America, and Principal, Fairfax & Sammons Architects, New York, NY

Michael Lykoudis, Dean, University of Notre Dame School of Architecture, South Bend, IN

Raymond Pepi, Founder and President, Building Conservation Associates, New York, NY

Rob Robinson, Founder and Managing Principal, Urban Design Associates, Pittsburgh, PA

Thomas Gordon Smith, Professor of Architecture, University of Notre Dame School of Architecture, South Bend, IN, and Architectural Fellow, U.S. General Services Administration, Washington, DC

THE PALLADIUM

cast-bronze trophy awarded each year to the winning firms in the Palladio Awards design competition. The trophy is based on a motif that has been in continual use as an architectural enrichment for more than 2,500 years: the Greek anthemion. The anthemion, a highly stylized version of the Greek honeysuckle or palmette plant, has been

The Palladium is the

Parthenon to contemporary Classically influenced furniture.

The trophies for the Palladio Awards program are created by

used through the centuries to decorate everything from the

Historical Arts & Casting, Inc., of West Jordan, UT. The firm's design studio took the traditional anthemion form and adapted it to create a new ceremonial sculptural shape. The Palladium trophies were then cast from the model in architectural bronze using the traditional lost-wax method.

In creating the Palladium, the artisans at Historical Arts & Casting, Inc., exemplified the basic goals of the Palladio Awards program: They've given us a dramatic example of how historic forms can be adapted and used to create beauty in the modern world.

Sympathetic Addition

Winner: Zivkovic Associates Architects, PC, and John Simpson & Partners



Project: 5 East 95th Street, New York, NY

Architects: Zivkovic Associates Architects, PC, New York, NY; Don Zivkovic, AIA, principal; Brian Connolly, AIA, principal; John Simpson & Partners, London, England; John Simpson, RIBA, CVO, principal; Joanna Wachowiak, SARP, associate director

General Contractor: F.J. Sciame Construction Co., Inc., New York, NY

Classicism in the City

ne grand early-20th-century building after another sits in the Upper East Side Historic Landmark District in New York City. A few were once single-family mansions, which now serve as schools, religious centers, apartments and condominiums. The Amory S. Carhart Mansion, designed by renowned master architect Horace Trumbauer and constructed from 1913 to 1916, is one such mansion that was adapted for use as a school and, more recently, was renovated into condominiums.

5 East 95th Street, the plot adjacent to the Carhart Mansion, passed hands a few times – from Ernesto Fabbri to Goodhue Livingston to the Lycée Français de New York – before it was purchased by a Hong Kongbased developer in 2001. While the first two owners never built homes there, in 1957, the Lycée Français constructed a three-story white-brick annex to the Carhart Mansion, which it had purchased in 1937.

The developer purchased both of the private school's properties on East 95th Street in 2001, intending to reintroduce luxury living to the block. The company demolished the unsympathetic 1950s structure in order to build an addition to the Carhart Mansion that complemented its style and materials.

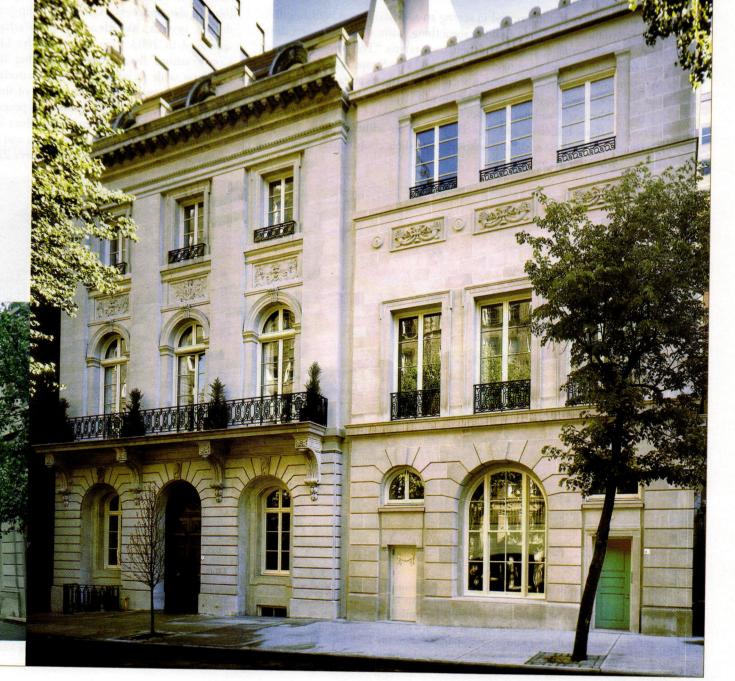
Two firms that have played key roles in reviving traditional architecture on both sides of the Atlantic were involved on the project: Zivkovic Associates Architects, PC, of New York, NY, and London, England-based John Simpson & Partners. "In 2001, Principal Brian Connolly did a feasibility study, which was revisited in 2002, that established the basic design concept for the building, including its Classical character, overall massing and interior planning," says Don Zivkovic, AIA, principal at Zivkovic Associates Architects. "Then later, in collaboration with Simpson, the design was developed. We also restored the Carhart Mansion, which involved cleaning the exterior masonry of pollution, re-pointing the brick and masonry, installing a new roof and reconfiguring some of the interior to make it contiguous with the new building." The Zivkovic & Associates project team included project architects John Spencer and Pargav Vardanian, as well as Frank Benavides, Laura Cassar and Viktor Kolisnichenko.

John Simpson & Partners was brought on board in 2003 for the firm's expertise in Classical design. "The owner wanted to ensure that the addition was first-rate," says Principal John Simpson, RIBA, CVO, "and for 25 years we have designed almost exclusively buildings that are Classical." It was the firm's first foray into building in the U.S.

In 1993, a large portion of the Upper East Side was designated as the Carnegie Hill Historic District; five years later the French Neoclassical-style Carhart Mansion became a city Landmark. As such, the addition to the mansion needed to undergo review by the New York City Landmarks Preservation Commission (LPC).

Right: From fall 2004 to winter 2005, an addition was constructed to the Amory S. Carhart Mansion (left) on Manhattan's Upper East Side. The new building (right) – designed by Zivkovic Associates Architects, PC, of New York City and John Simpson & Partners of London, England – resembles its historic neighbor in style, materials and proportion, while standing out as a building in its own right. Photo: McKay Imaging

Below: The Lycée Français de New York, the previous owner of the Carhart Mansion and its adjacent building, sold both properties in 2001. The 1950s building to the right of the Carhart Mansion was demolished the same year to create space for a more sympathetic structure. Photo: Zivkovic Associates Architects, PC

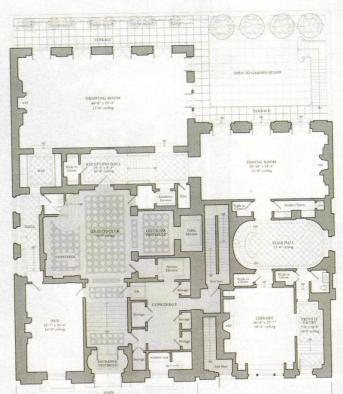




The architects took advantage of a courtyard on the plot east of the addition by articulating the side of the building as much as the street façade. *Photo: Jonathan Wallen*

The commission was interested in seeing an addition that was distinguishable from the Trumbauer design, something with which the architects were happy to oblige, though on their own terms. "The original concept was to create two interconnected buildings," says Simpson. "The Carhart Mansion and the new construction were to complement each other without the new building just mimicking the old."

"On a block of Landmark properties," adds Zivkovic, "we were careful to respect those buildings and especially relate the addition to the Carhart Mansion, but the best additions acknowledge their counterpart while having their own forms and identity."



Conjoining the Carhart Mansion and the addition was a complicated endeavor and demanded creative thinking. Four large apartments are distributed between both the new and historic building – a triplex apartment on the basement and first and second floors; a duplex apartment on the third and fourth floors; a one-story apartment on the fifth floor; and a 7,140-sq.ft. penthouse. Floor plan: Zivkovic Associates Architects, PC



Left: Built of brick and stone, the rear façade features pilasters, arches, cast-iron balconies and window guards and copper canopies. The arches and deep inset windows are in keeping with the front façade. Photo: MaKay Imaging

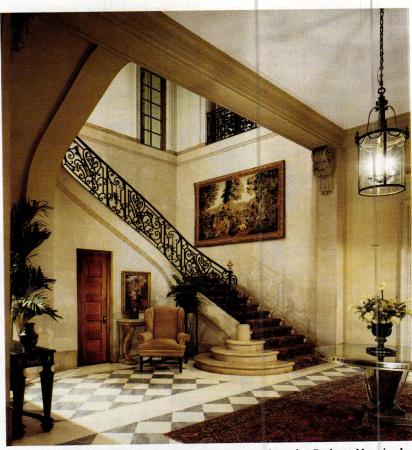
Below: Overlooking a courtyard, the ornamental ironwork at the rear of the building provides privacy and a sense of intimacy. The dark green color scheme contrasts with the pale yellow brick. Photo: Zivkovic Associates Architects, PC



One concern that the commission raised was that the addition would be an inferior copy or synthetic version of the original building. To address this, the architects specified self-supporting, load-bearing-masonry construction in Indiana limestone for the two façades that can be viewed from the street, a construction technique that had not been widely employed in New York City since the 1930s. Significantly, Simpson builds only in load-bearing-masonry construction. A specialist in load-bearing-masonry construction, New York, NY-based structural engineer Donald Friedman was consulted. "Donald recommended a structural concrete frame behind the 2-ft.-thick masonry," says Zivkovic, "which eliminates the need for expansion joints. This means that the unsightly caulking of 2-in.-wide expansion joints is also unnecessary. Instead, a slip-joint was made, which allowed for deeper reveals, like those of the Carhart Mansion." The scheme was approved in 2003. (For more on the LPC's decision, see "The Art of Conversation," *Period Homes*, September 2006, page 18.)

Along with picking up on the materials and building techniques that Trumbauer used in the construction of the Carhart Mansion, the addition also responds to the original building's proportions. "The design of the façade of the new building picks up guiding lines from the Carhart," says Simpson.

"The floor levels, the cornice line and the scale of the windows correspond with those of the Carhart," says Zivkovic. "But while the Carhart



Although this image was taken before the restoration, the Carhart Mansion's foyer was salvaged and the original architecture and finishes was maintained, so it appears much the same today. Photo: Catherine Tighe

reads vertically, we designed the addition to read more horizontally relative to the Trumbauer building." While the Carhart has a wider frontage with a giant order, the addition achieves its architectural power by the way its windows step in toward the center as they go up the building. This gives the building its monumentality and makes up for its narrower frontage compared to its neighbor. It also gives it the power to assert itself as a separate building along the street.

The rear façade is constructed of pale yellow brick that matches that of the Carhart Mansion. "It has a solid and robust feel in keeping with the rest of the building," says Simpson. There is considerable ornamental cast ironwork at this façade, including balconies and a staircase with anthemion motifs and 6-ft.-tall brackets that support the balcony, which was

fabricated by Yorkshire, England-based Chris Topp & Co.

Height restrictions determined by New York City's zoning laws dictated a creative solution to fitting the maximum square footage allowable. "The way the mass came together was partially determined by zoning codes," says Zivkovic. "We ended up with volumes determined by the city, but worked with those to make the building cohesive and aesthetically pleasing." The main façades are 60 ft. tall, but 20-ft. setbacks allowed the architects to build to 75 ft., terracing the building to break up the scale and to complement the scale of the Trumbauer building. Simpson's signature broken pediment with an arch, which he also used to great effect on the Queen's Gallery at Buckingham Palace, proclaims itself at the third-floor level looking east along East 95th Street, taking advantage of an adjacent courtyard. There is a similar broken pediment set back from the main façade on the roof, while another pediment tops the elevator shaft. Set at 90-degree angles to one another, the pediments form a "mini 'Palatine Hill' on the roof that reveals itself as one approaches the building from the east," says Simpson. "This three-dimensional quality makes the townhouse more of an active player along East 95th Street, quietly proclaiming further individuality to the new building without it appearing to be in competition with its neighbors. It also alludes to the other New York City tradition usually associated with the taller buildings, which always finish with a flourish at the top."

Though the setbacks aren't easily spotted from the street, a courtyard to the immediate east of the addition better reveals them. Owned by the adjacent House of the Redeemer and designed by Grosvenor Atterbury in 1914, the courtyard was another Landmark neighbor that needed to be addressed by the design. "With the addition, we tried to improve on the courtyard," says Zivkovic. "It allowed us a third façade, which we were delighted about and took advantage of."

The architects also took advantage of the existing interior spaces in their design. The Carhart Mansion's grand foyer with its curved staircase, a library on the third floor and a bedroom on the ground floor were restored and used as benchmarks for the interiors of the new building.



No space was left unused, as is evident in this rendering of the roof terraces. All of the apartments have outdoor space, with one apartment enjoying a 1,720-sq.ft. private garden and another a 180-sq.ft. balcony. But the pièce de résistance goes to the penthouse apartment, which has 5,290 sq.ft. of roof terrace on multiple levels. Rendering: John Simpson & Partners, colored by Simon Jones & Associates



This bedroom on the ground floor was one of a handful of rooms in the Carhart Mansion that were restored. The ceiling mural was meticulously repaired. Photo: Catherine Tighe

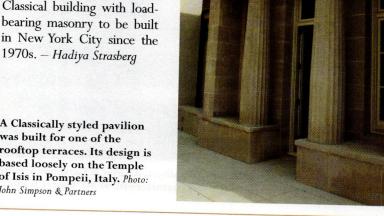
Four expansive apartments are laid out across the two buildings, all of which overlap the new and the historic structures. They range from one to three stories and from 5,290 to 14,550 sq.ft. with 10 to 17 rooms and three to five bedrooms each. Ceilings heights of 9 to 18 ft. were kept consistent with those of the Carhart Mansion and provide a dramatic sequence of spaces, says Zivkovic.

The lavish interiors feature high-end traditionally styled components: Doric cornice moldings with dentils, solid-wood doors with Beaux Artsstyle hardware, tiled bathrooms and honed French limestone, French terra cotta or antique wood flooring. Each apartment has wood-burning fireplaces and luxury kitchens with solid-wood cabinets, custom stone countertops and sinks from Danbury, CT-based Waterworks, Inc.

Private exterior spaces were as significant as the interiors; each apartment has a private terrace, garden or balcony. The penthouse enjoys the largest outdoor space, with 5,290 sq.ft. of roof terraces on multiple levels. The Classical design was extended to the terraces, which feature pergolas, trellises, a solarium and a Classical temple façade in limestone. "The temple front design is based on the Temple of Isis in Pompeii," says Simpson, "with four Doric columns and a carved honeysuckle in the arch breaking the pediment. We incorporated the same floral motif on the exterior ironwork."

Construction of the Carhart Mansion's neighbor was completed in the winter of 2005. "The most challenging aspect of the design process was that it was on the fast track," says Zivkovic, "and construction forged

ahead as we were continuing to design. It's difficult to get something cohesive to come out of that, but I'm very pleased with the result." For Simpson, the real feat was utilizing load-bearing-masonry construction in New York City. "Everybody said that it couldn't be done," he says, "but happily everybody did their best to make it work." 5 East 95th Street is the first Classical building with loadbearing masonry to be built in New York City since the



A Classically styled pavilion was built for one of the rooftop terraces. Its design is based loosely on the Temple of Isis in Pompeii, Italy. Photo: John Simpson & Partners

New Design & Construction — more than 5,000 sq.ft.

Winner: Albert, Righter & Tittman Architects, Inc.



Project: vacation house, Northeast Harbor, ME

Architect: Albert, Righter & Tittmann Architects, Inc., Boston, MA; Jacob Albert, AIA, principal in charge

Interior Decorator: Judith Swartwood, Cambridge, MA

Landscape Architect: Patrick Chasse, Somerville, MA

General Contractor: Albert Jensen, Dixmont, ME

Rooms with a View

n a hilltop above Northeast Harbor, ME, is a wooded tract with views of Somes Sound and the mountains of Acadia National Park to the west and, to the southeast, the Atlantic Ocean. In 2004, a New York family approached Boston, MA-based Albert, Righter & Tittmann Architects (AR&T) to design a summer house that would take advantage of the site, but not necessarily conform to the predominant Shingle and Revival styles of Mt. Desert Island. Owing in large part to architects such as Fred L. Savage and William Ralph Emerson, the Shingle Style flourished on the island in the late-19th century, becoming the signature response to the region's jagged, rockbound coastline. Yet it is a response that the client found ill-suited to the unique hilltop site. "Because it would be up on a mountain and in the woods, they didn't think that their house should be a typical seaside cottage," says Jacob Albert, AIA, principal in charge. "Instead, they wanted it to have more of the rustic feeling of a mountain camp."

To present the client a range of design approaches, Albert and the project team — including principal Jim Righter and associate August Ventimiglia — developed three schemes for the site, which is approached from the east and slopes markedly downward to the west. The first scheme was a village compound of connected buildings surrounding a courtyard; the second was a linear plan oriented parallel to the slope with all rooms overlooking the view to the west; and the third combined aspects of the first two — a linear plan oriented perpendicular to the slope with outbuildings defining an arrival court. Finding it more interesting and less obvious, the client opted for the third scheme, also appreciating that it would minimize the impression of a large structure. "By orienting the house perpendicular to the slope and approaching it from its narrow end," says Albert, "it doesn't seem really big — it seems more modest and less imposing. The guest house and garage are fairly small, so it seems like a collection of modest camp buildings. The axis [which runs east-west along the driveway and through stone gate posts and two pavilions beyond] is a formal organizing feature, but the buildings are grouped around it in an informal fashion."

Along with creating an entrance court, the 625-sq.ft. garage and 1,100-sq.ft. guest house complement the 4,600-sq.ft. main house with the same materials palette and details. The outbuildings were completed first, enabling the contractor, Dixmont, ME-based Albert Jensen, to perfect the elements that lend the design its



On a hilltop above Northeast Harbor, ME, Albert, Righter & Tittmann Architects, Inc., of Boston, MA, designed a house that was inspired both by informal rustic camps and the Shingle and Revival styles characteristic of Mt. Desert Island. All photos: © Brian Vanden Brink

The garage, guest house and main house are arranged around the eastwest axis, which runs perpendicular to the slope of the site, to create an entrance court. A cloister-like hall that runs parallel to the axis along the south side of the house connects, from east to west, the library, kitchen, dining room and living room. Plan: courtesy of Albert, Righter & Tittmann Architects, Inc.

rustic feel. More upcountry camp than coastal summer cottage, the entire first floor of the house is finished in unpainted fir. Details that establish the informal, not-too-polished camp motif include a recurring zig-zag pattern on exposed rafter ends, front door, mantels, cabinets and newel posts; a frieze of criss-cross boards in the living and dining rooms; and diamond cut-outs in the aprons below windows. Reclaimed barn wood was used for the dining-room sideboard and kitchen island.

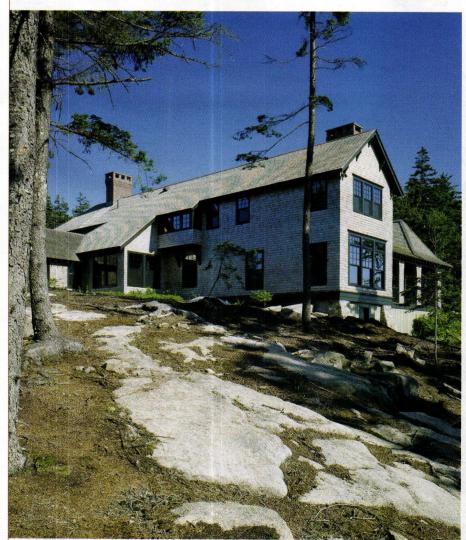
On the other hand, the house also possesses characteristics drawn from local shorefront traditions. The façade

and roof are finished in red-cedar shingles and the trim is painted a dark green typical of the region. A cloister-like hallway that runs along the south side of the house, both reducing the scale of the south façade and connecting the main spaces of the first floor, is shingled in the interior. Albert says that while a shingled interior is not common, it is a feature that finds precedent in several local structures. "One particularly wonderful example is the apse of St. Jude's Chapel [in nearby Seal Harbor, ME], which was

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designed by Emerson. John Calvin Stevens was another Shingle Style architect who we like, and he did a few shingled interiors. It is something that we have seen before and always liked, so we decided to try it here."

Approximately 70 ft. in length, the cloister links the library, kitchen area, dining room and living room, which are arranged in a linear pattern from east to west. Because the first floor steps down with the slope of the site, the ceiling height of the first-floor spaces increases from east to west,



Seen from the northwest, the house seems much larger than it appears on initial approach. While its exposed rafter ends evoke rustic camps, its redcedar shingles and dark-green trim are characteristic of many classic Mt. Desert Island homes.



Stepping down with the slope from east to west, the cloister connects the first-floor spaces and leads to the porch. Its shingled interior, a feature of some local historic structures, lends an outdoor feel to the space.



The porch at the southwest corner of the house includes a fireplace, creating the impression of an outdoor living room and providing warmth during Maine's cool summer nights.

from the intimate library to the spacious living room. "On the entrance level, closest to the driveway, the library is a cozy room with a not-too-high ceiling," says Albert. "Then you step down to the level that has the dining room and kitchen, so that has a slightly higher ceiling. Next you step down again to the living room, which has the highest ceiling. The ceiling height of each room is related naturally to the function, importance, size and plan of each space.

"You also get views from the cloister through to the rooms and from the rooms across the cloister to the outside, so there is a lot of visual back

and forth – and light and air also move all the way through the house."

While the plan is mainly linear along the east-west axis, a one-level wing on the north side of the house serves as a guest bedroom. This wing is balanced on the south side by the two pavilions — an entrance pavilion and a second pavilion that houses an outdoor living room, complete with a fireplace. In contrast to the rustic first floor, painted finishes on the second floor create a more refined, airy feel. The master bedroom is connected to the children's bedrooms by a hallway that runs the length of north side of the house; the hallway includes an oriel window with a window seat and views of the woods to the north.

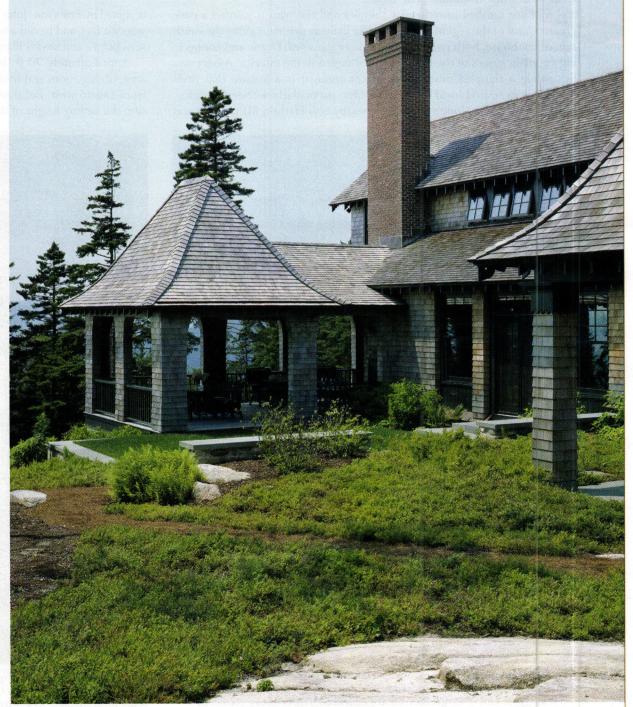


Painted finishes create a more refined feel on the second floor. The hallway connecting the children's bedrooms with the master bedroom includes a window seat in an oriel window.



The rustic camp motif is expressed throughout the unpainted-fir first floor. In the living room, details include a frieze of criss-cross boards, diamond cut-out aprons below windows and zig-zag patterns on the mantel and above the cabinet.

Completed in the spring of 2006, the camp-inspired summer house proved to be a successful response to a unique site on an island rich in architectural tradition. Working with Cambridge, MA-based interior decorator Judith Swartwood and Somerville, MA-based landscape architect Patrick Chasse, AR&T created an unexpected experience that began with the decision to orient the house perpendicular to the slope — while taking advantage of views to the west and southwest. "Even though the house runs perpendicular to the slope," says Albert, "all of the rooms do have nice views." — Will Holloway

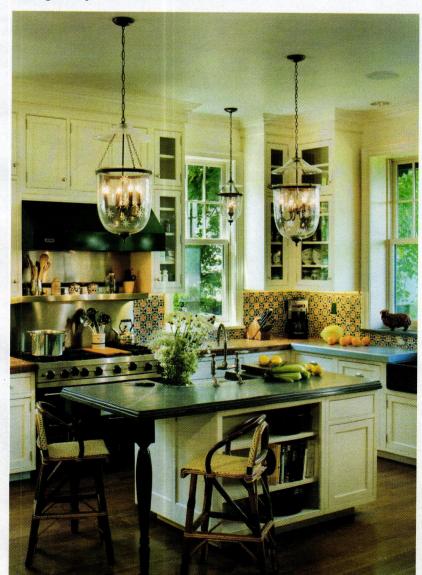


Completed in 2006, the Harborview House combines details of inland mountain camps with the local seaside vernacular, resulting in a house that both suits its unique site and gives a nod to regional traditions.

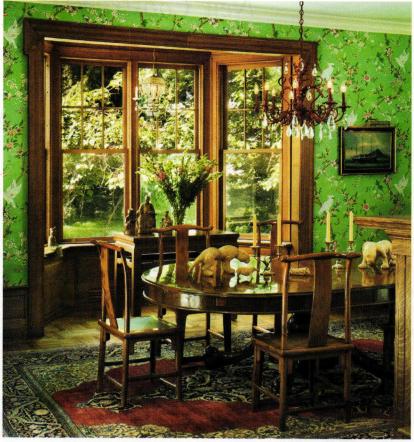


New York City-based Eclectic Designs, was the interior decorator for the project. In addition to the encaustic tile, roof rafters and two layers of plaster crown moldings were revealed. A delicate plaster crown was also uncovered and reproduced and late-19th-century hardware supplied by Olde Good Things of New York City was used throughout the house. Windows were supplied by Marvin Windows & Doors of Warroad, MN. Metal roofing ornament was supplied by W.F. Norman Corp. of Nevada, MO.

The Withers Library in the American Wing at the Metropolitan Museum of Art was the inspiration for much of the interior restoration, including the elaborate new wainscoting that was created for the foyer, as well as for the staircase. Both were fabricated from two wood species, following examples found at the museum.



The kitchen was moved to the new ell that was added to the rear of the house. Walnut and maple striped counters and Islamic-style backsplash tile are a reference to the Aesthetic Movement's interest in the Middle East.

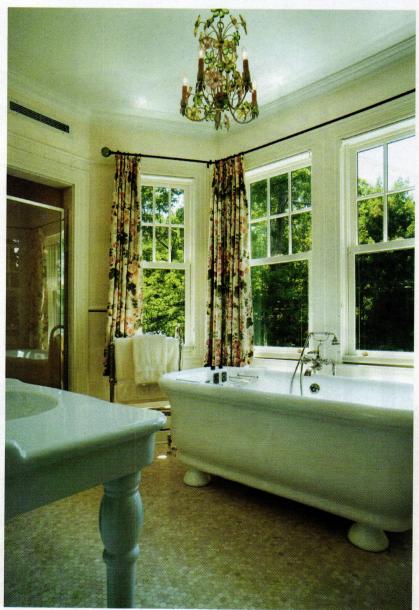


Above: The large bay window in the dining room is framed by wood moldings and trim.

Left: BKSK expanded the formal staircase in the foyer using new newels and restored balusters. Like the paneling and overdoor, the staircase is made of oak and mahogany and was inspired by the Withers Library at the Metropolitan Museum of Art in New York City.

When renovating the staircase, BKSK stripped and salvaged the 1850s balusters, which were discovered to be mahogany. "We used quarter-sawn white oak and mahogany to rebuild the staircase, which was widened and turned," says Byrns. "We also found the ghost of scroll figures in the risers and so reintroduced this original element." Another feature Byrns and his team discovered at the Metropolitan Museum was the striped maple/walnut flooring; this technique was used in the living room and kitchen.

After eight months in the design phase and 15 months of construction, the restored 150-year-old home is ready to begin a new era in the 21st century as it overlooks the scenic Hudson River. — Martha McDonald



The expanded master bathroom is located next to the new master bedroom on the second floor. A south-facing bay window, previously part of the master bedroom, provides a bucolic setting for the bathtub.

New Construction — less than 5,000 sq.ft.

Winner: Christine G. H. Franck Inc.



Project: Chadsworth Cottage, Wilmington, NC

Designer: Christine G. H. Franck Inc., New York, NY

Contractor: Murray Construction Co., Wilmington, NC

Classical Aspirations

t the sandy tip of a barrier island near Wilmington, NC, a column-manufacturing executive has built a porticoed house that stops traffic. "A dozen people a day park nearby and get out to look and sometimes take pictures," reports the homeowner, Jeffrey L. Davis, the founder and chief designer for Chadsworth Columns. "And we can hear their conversations; they don't realize that the sound of their voices carries in here off the water. They usually say something like, "This is my favorite old house on the island."

The landmark, designed by New York City-based Christine G. H. Franck Inc., is a rare combination of pragmatism, comfort and the highest Classical aspirations. "It's meant to be elegant and refined, but not overly precious or intimidating," says Franck. "It seems grand — it looks larger than the mere 3,500 sq.ft. on the two main floors — but it's approachable and hospitable." The building, assembled from custom and stock components, cost a few hundred dollars per square foot, while honoring such lofty ancestors as Roman temples, Palladian villas and American Federal farmsteads.

When Davis acquired the lot a decade ago, he recalls, "I thought I'd build something contemporary and modern there. I thought that a house made of poured-in-place concrete would be less expensive and with-stand hurricanes better than traditional construction." But estimates soon veered into the \$3 million range, and besides, Davis adds, "I realized that something very simple and Classical would better suit me, the site and the traditions of my 20-year-old column company. And once I decided to build a Classical house, everything seemed to fall into place."

He knew Franck through The Institute of Classical Architecture & Classical America – they have both long served as ICA&CA board members – and Franck has been the institute's executive director and volunteer director of its academic programs. In the early 2000s, when not persuasively and eruditely teaching Classicism's virtues to architects and builders or writing for trade and consumer design publications, Franck devoted much of her one-person Manhattan practice to realizing Chadsworth Cottage.

Davis showed her images of many favorite old buildings, especially North Carolina houses with two-story porticoes. Franck resolved the precedents into a single cohesive vision that accommodates Davis's rounds of house guests, fine collection of American Empire and Biedermeier furniture and free-ranging pets (a golden retriever, a terrier mix and a Himalayan cat are currently in residence).

The house, Davis told her, should serve as "a beacon for anyone coming down the Intracoastal [Waterway]" and look as though it had always been there. But in truth, Franck notes, "all that would have been on these islands a hundred years ago were Coast Guard stations or simple beach cottages — just vernacular buildings. So we imagined a narrative for Jeff's house, as if it was the first significant home built on the island, perhaps



Completed in 2005, Chadsworth Cottage is clad in a well-considered mixture of synthetic materials – Chadsworth fiberglass columns, HardiePlank siding, PVC shutters – and wood trim, including a bundled-wheat-pattern balcony railing based on the 1779 John Wright Stanly house in nearby New Bern, NC. All photos: Erik Johnson



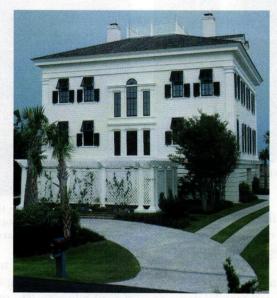
Chadsworth Cottage sits on a fantastic stretch of beach on a North Carolina barrier island.

by someone active in the shipping trade at nearby New Bern, and the island was subsequently developed." The neighboring buildings, she adds, "are mostly in a nondescript beach-cottage style, with some McMansions recently springing up. Fortunately, right next door to Jeff's cottage is a very good Shingle Style house by Bobby McAlpine."

All architecture on the island is vulnerable to disastrous weather. "There are spectacular open views of the ocean, dunes and an inlet, but also direct exposure to nor'easters and hurricanes," Franck says. "Wind, water, sun, humidity, salt and proneness to floods and storm surges — everything conspires to shorten the lives of the buildings there. And FEMA and the Coastal Area Management Act impose additional constraints."

With structural engineering by Woods Engineering of Wilmington, Franck developed a high base for the house "in the traditions of Palladian villas and North Carolina houses raised on piers for protection from water or rot." The engineers devised a grid of concrete-grade beams (made by S & W Ready Mix Concrete of Castle Hayne, NC)

between 34 10x10 pressure-treated-pine square pilings and 49 round pilings below grade. A garage and storage areas occupy the house's ground floor, enclosed in a 13½-ft. "wall" of skirting boards that would break away in an extreme flood. Yet the base looks reassuringly solid. Franck simulated rustication by alternating 2x10s and 2x12s; inch-wide gaps between boards add shadows and depth. Another shrewd sleight of hand



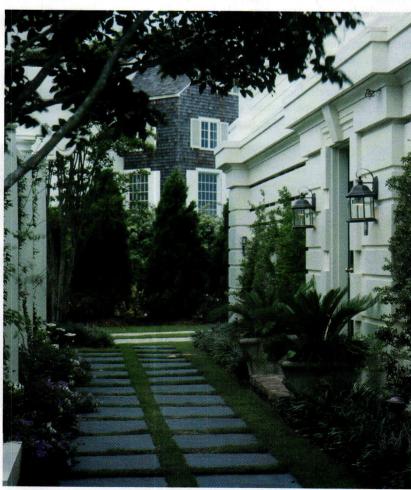
The house's planar entry façade counterbalances the beach elevation's exuberant projections. A wisteria-and-Jessamine-laced pergola conceals wastewater-treatment equipment.

greets visitors in the front yard, alongside an oystershell driveway; a pergola laced in wisteria and Carolina Jessamine, with wood latticework between Chadsworth's PolyStone Tuscan columns, conceals a Puraflo bio-peat-filter wastewatertreatment system.

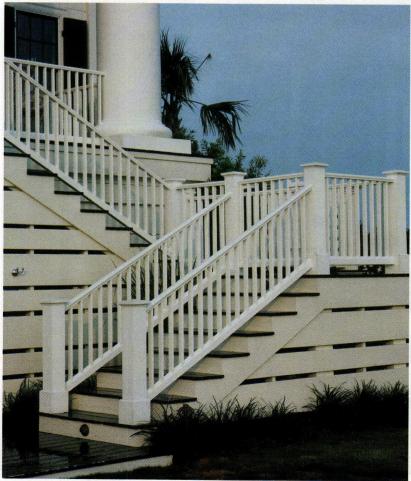
Most of the exterior components, in fact, are not what they seem – that is, they only look like solid wood. The windows and doors, including sidelites and transoms, are aluminum-clad, 50dpi stock units from Kolbe & Kolbe Millwork, Co. of Wausau, WI. Franck ordered a few custom sizes of Kolbe & Kolbe windows, and trimmed some doors on site with fluted mullions (actually routed 2x4s). The Tuscan porch columns are Chadsworth's Colossal fiberglass models. J&L Shutters of Memphis, TN, provided the PVC shutters (fully operational in case of storms). The clapboards - which, on the dormers, are raked to parallel the roof pitch - are HardiePlank fibercement lap siding. The only real wood parts in sight are the cedar roof shakes, marine-grade plywood sheets in the entablature, stock and custom

trim from Stephenson Millwork of Wilson, NC, redwood corner pilasters from Chadsworth, mahogany porch flooring and a bundled-wheat-pattern balcony railing based on a 1779 house in New Bern.

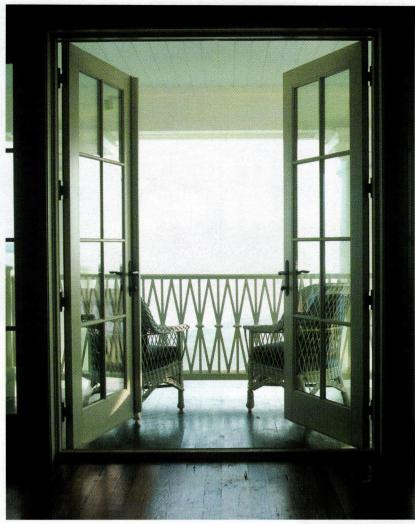
Franck chose many of the exterior materials in consultation with Jim Murray of Wilmington-based Murray Construction. "Jim knows what weathers and survives in these islands' harsh environment," she says, and



Along the base, which is designed to break away in severe floods, inch-wide gaps between 2x10s and 2x12s create the illusion of rustication.



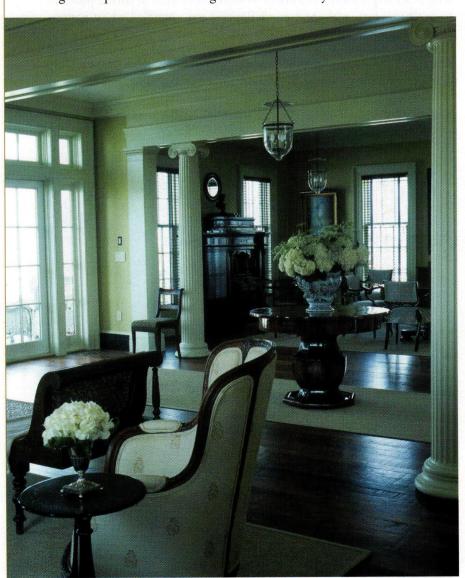
Paired switchback beach stairs double as an enclosure for an outdoor shower.



The master suite's balcony, with sweeping views, gives the owner just enough private space for two armchairs.

adds that the collaboration also helped boost the builders' Classical sensibilities. "We set the bar high and asked the crew to execute details they'd never done before, like a proper pediment with a split fillet flashed correctly, and they exceeded our every expectation."

Murray's team outfit the interior with Franck's mixture of reasonably priced stock products and wrought one-offs. Warp-resistant MDF doors came from TruStile Doors of Denver, CO. Chadsworth wood column screens — with fluted shafts and either Ionic or Tower of the Winds capitals — subtly divide the main floor's living and dining areas and the master suite. Franck based the staircase on an 1815 precedent in New Bern, melding stock parts from Wilmington-based Port City Staircase with custom



To subtly divide the main floor's living and dining spaces without interrupting views and breezes, Franck posted screens of Chadsworth fluted wood columns with Ionic capitals.



The staircase, based on the Smallwood-Jones house (1812-1817) in New Bern, was assembled from stock parts plus custom newel posts, scrolled tread brackets and a hand-carved spiral start for the handrail.

newel posts, scrolled tread brackets and a hand-carved spiral start for the handrail. The flooring is either handmade brick from Old Carolina Brick Co. of Salisbury, NC, or wide-plank reclaimed pine from Antique Building Products of Amherst, VA. For the kitchen and butler pantry, Franck ordered cherry or maple butcher-block countertops, stock cabinetry and American Olean 3x6-in. white tile. On three working fireplaces in the house, Chadsworth wood columns and brackets support a mix of custom and stock moldings over fireboxes framed in authentic Delft tile. The tile, Franck says, "help link the house culturally with the maritime trading history of the region, as if the owner had brought them back from a trip to the Netherlands."

Davis has taken such pride in his artful, resourcefully built showplace that he has posted hundreds of construction shots — from the initial sketches to the pile driving and final paint touchups — on a website, www.chadsworthcottage.com. He brings clients to the house and often hosts sales meetings there. "Every visitor's dogs are welcome, too, even on rainy days," he says with a laugh. Franck remembers her first overnight stay two years ago. "I woke up, smelled coffee brewing, heard the other guests waking up and wandered downstairs to find a pair of sandy flipflops at the porch door and the dogs loping in from the beach — all of a sudden, after the epic journey of building any house, Chadsworth Cottage had become a home." — Eve M. Kahn



Chadsworth fluted wood columns with Tower of the Winds capitals separate the master suite's lounging and sleeping areas.



Delft tile framing a firebox pay homage to the region's maritime trading history.

Special Award

Winner: Archer & Buchanan Architecture, Ltd.



Project: Hobbit House, Chester County, PA

Architect: Archer & Buchanan Architecture, Ltd., West Chester, PA; Peter C. Archer, AIA, principal in charge

General Contractor: Richard Owen, Chester Springs, PA

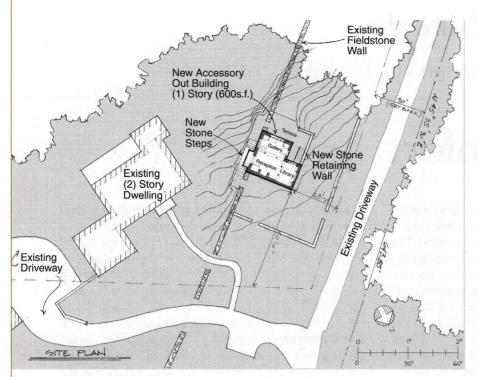
Small Comfort

n a hole in the ground there lived a hobbit. Not a nasty, dirty wet hole filled with the ends of worms and an oozy smell, nor yet a dry, bare, sandy hole with nothing in it to sit down on or eat: it was a hobbit hole and that means comfort." So begins J.R.R. Tolkien's first novel, *The Hobbit* — the tale of Bilbo Baggins, of Bag End, Hobbington, and the battle for Middle Earth that has engrossed readers worldwide since 1937. It began as a collection of bedtime stories for Tolkien's three children in Oxford, England, and was published at the insistence of Tolkien's good friend Lewis Carroll. Carroll, already a published novelist, read the manuscript at a local writers' group and urged, "This could become a classic." It was a modest prediction; neither Carroll, nor Tolkien, nor the publisher, which set its initial print run at just 1,500 copies, could have guessed that Tolkien's work would become the global phenomenon it has. Today, there are translations of *The Hobbit* and *The Lord of the Rings* in every language from Mandarin Chinese to Luxembourgish, and the motion picture trilogy is the highest grossing of all time. For fans, Tolkien was the ultimate escapist — a creator of new worlds and languages. But when an avid collector of Tolkien memorabilia called upon Archer & Buchanan Architecture, Ltd., of West Chester, PA, to design a museum for his collection, the firm made the fantasy a 600-sq.ft. reality.

Back in 2004, Archer & Buchanan was working on the client's study — the latest of several projects, spanning 15 years, that the firm had been hired to design at the Chester County, PA, property. It was there that the client displayed and archived his extensive collection of memorabilia, which includes books, manuscripts and artifacts. When the collection outgrew its surroundings, the client made an unusual request. "He called one day and said that he would like to create a space for the collection somewhere on the property," explains firm principal Peter Archer, AIA. "He wanted to separate it from the house, so that he could experience his collection in an environment conducive to the spirit of Tolkien's great works."



Archer & Buchanan Architecture, Ltd., of West Chester, PA, designed the "Hobbit House" private museum for an avid collector of Tolkien memorabilia. Photo: © Tom Crane

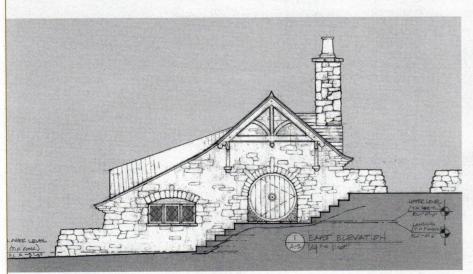


The museum is located close to the main house, and anchored to the site by a fieldstone dry-stacked wall that runs through the center of the property. Site plan: courtesy of Archer & Buchanan Architecture, Ltd.

A round, 54-in.-dia. Spanish cedar door, befitting the dimensions of a hobbit, was an authentic starting point. However, Archer was determined that the museum would not pay homage to Hollywood, or worse, become a gimmick. As a place for solitude and contemplation, its purpose was a serious one, and this would be expressed in the materials and craftsmanship. Rather than studying interpretations of Tolkien, the firm drew its inspiration directly from the novels, and the site itself. "We did not look to the film at all," says Archer. "Tolkien created these vivid descriptions of the life of a hobbit and made wonderful little sketches. Those, combined with this particular property and location, were much more inspirational."

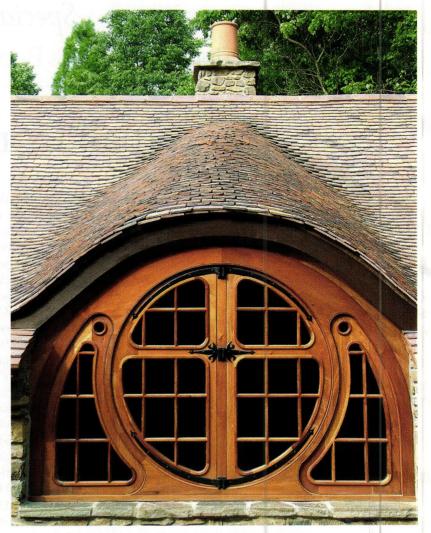
The structure was built into an existing fieldstone dry-stacked wall that runs through the center of the property and dates back to the 18th century. By utilizing stone from a derelict portion of the wall, the front elevation and small garden appears to grow out of the site. "The decision to integrate the building into the wall influenced everything else, and I think it was very successful in creating a sense of timelessness," says Archer. "It informed us as to how one enters the building, how one walks around the building and how the structure connects to the upper yard, upper garden, lower garden and down into the woods. And finally, creating a walled garden around it gave it a real sense of place."

Inside, the firm evoked the warmth and coziness described by Tolkien with timeless details. Douglas fir timber framing by Summerbeam Inc. of Oxford, PA, custom hardware by Michael Coldren of North East, MD, antique lighting fixtures by Vintage Lighting of Malvern, PA, and traditional casework by French Creek Woodworking of Elverson, PA, make an appropriate setting for the collection. By utilizing the slope of the hillside, Archer & Buchanan created a taller space for shelving and display, plus a desk where the client can catalog his manuscripts. And at the heart of the interior space, a wood-burning masonry fireplace surrounded by two reading chairs is the perfect place to enjoy them. Stucco was mixed over stone to give the fireplace texture, shape and form. "It's a relatively oversized fireplace," says Archer. "But it looks even larger within the context of this single room. We wanted to create one really exceptional room, and



Above: The primary elevation steps down with the grade of the hillside to give the impression that the structure emerged from the wall. Elevation: courtesy of Archer & Buchanan Architecture, Ltd.

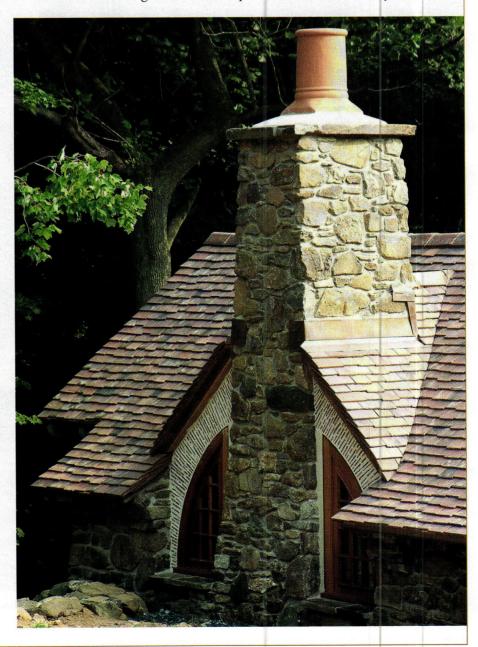
Right: The roof tile and stone are complemented by small slivers of roof tile set in plaster around the windows and chimney.

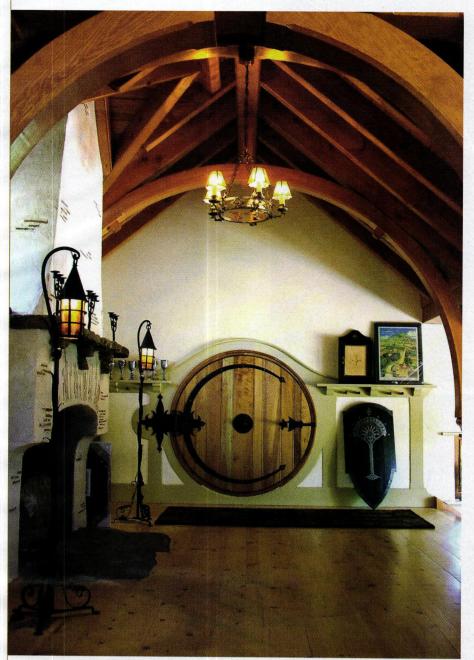


A Tolkien-esque mahogany "butterfly" window with hand-forged iron hinges showcases the view of the nearby woods. All photos: courtesy of Archer & Buchanan Architecture, Ltd., unless otherwise noted

within that one space have the many functions occur." However, one important function was intentionally omitted from the plan. "There is no bathroom," says Archer. "We talked about it and decided not to put one there, so that you can only stay there for so long. It was just to ensure that this is a place to house the collection, not to house individuals."

While assessing the site, Archer & Buchanan decided to capitalize on a spectacular view to the woods — and reference Tolkien's descriptions — by incorporating a large butterfly window, which was crafted by local cabinetmaker David Thorngate. The firm imported new handmade clay roof





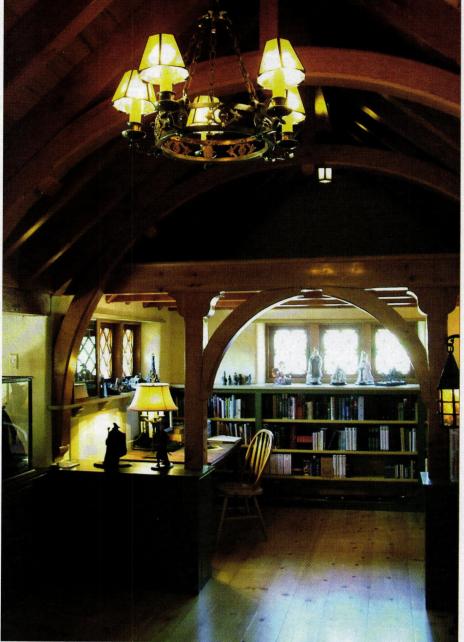
Antique lighting fixtures and a single-pivot, hand-forged iron hinge create period ambience at the entry, which leads to the plaster and tile fireplace.

tile from France, chosen for its aged appearance. In keeping with the idea that the front elevation emerged from the existing stone wall, the roof form and large eyebrow wrap over the window, giving the impression of an old, setting roof. "So many wonderful buildings throughout southern England have curves in their roofs," says Archer. "But a lot of them have just curved through the ages and through the settling of the timber frame over time, so we wanted to be a little more purposeful here and carry that analogy through." While the main house stands apart from the diminutive museum, the client is considering carrying out some work on its façade to visually link the two buildings. For now, a separate stair from the master

bedroom provides easy access to the structure, which remains hidden from the main road.

Despite the high quality of the craftsmanship throughout, costs for the "Hobbit House" were kept relatively low, a fact Archer credits to the commitment of the general contractor, Chester Springs, PA-based Richard Owen, and the craftspeople. "The builder, who lived nearby, was very interested and very hands-on," says Archer. "And we searched a wide area to bring in the craftspeople, who became so interested – it was really quite magical - that they went above and beyond the call of duty without charging huge amounts." Most of the craftspeople were sole practitioners with relatively low overheads who traveled for hours each day. "The stone masons came from way out in the country," says Archer. "But normally they build stone barns and walls, so this was just tremendous for

Stonewalls and a rustic fence carry the Tolkien imagery into the surrounding landscape.



A desk and storage area allows for cataloging and studying the collection.

them. Everyone enjoyed the building so much, and I think there's a real lesson in that, which you don't see in everyday building construction."

For Archer & Buchanan, the project was a perfect, if extreme, application of its "build it smaller and build it better" philosophy. "It was still building-construction technology and creating new to look old," says Archer. "In structures of any shape and size, where quality and materials are compromised, longevity is compromised and more maintenance is required. Our overall philosophy as a firm is to build structures that are made to last, and will still be wonderful 100 years from now. I think that really describes architecture." — Lynne Lavelle



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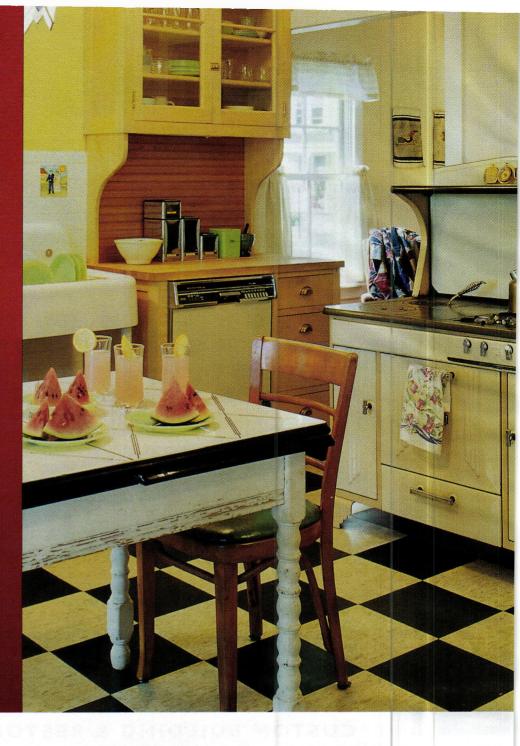
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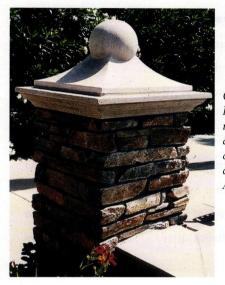
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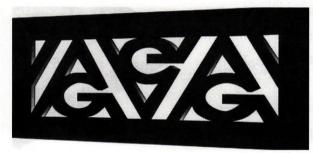
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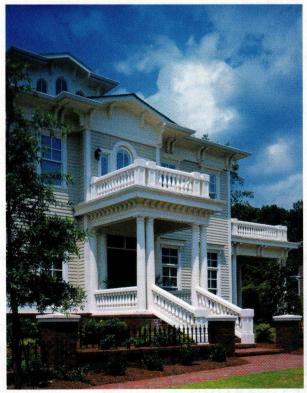


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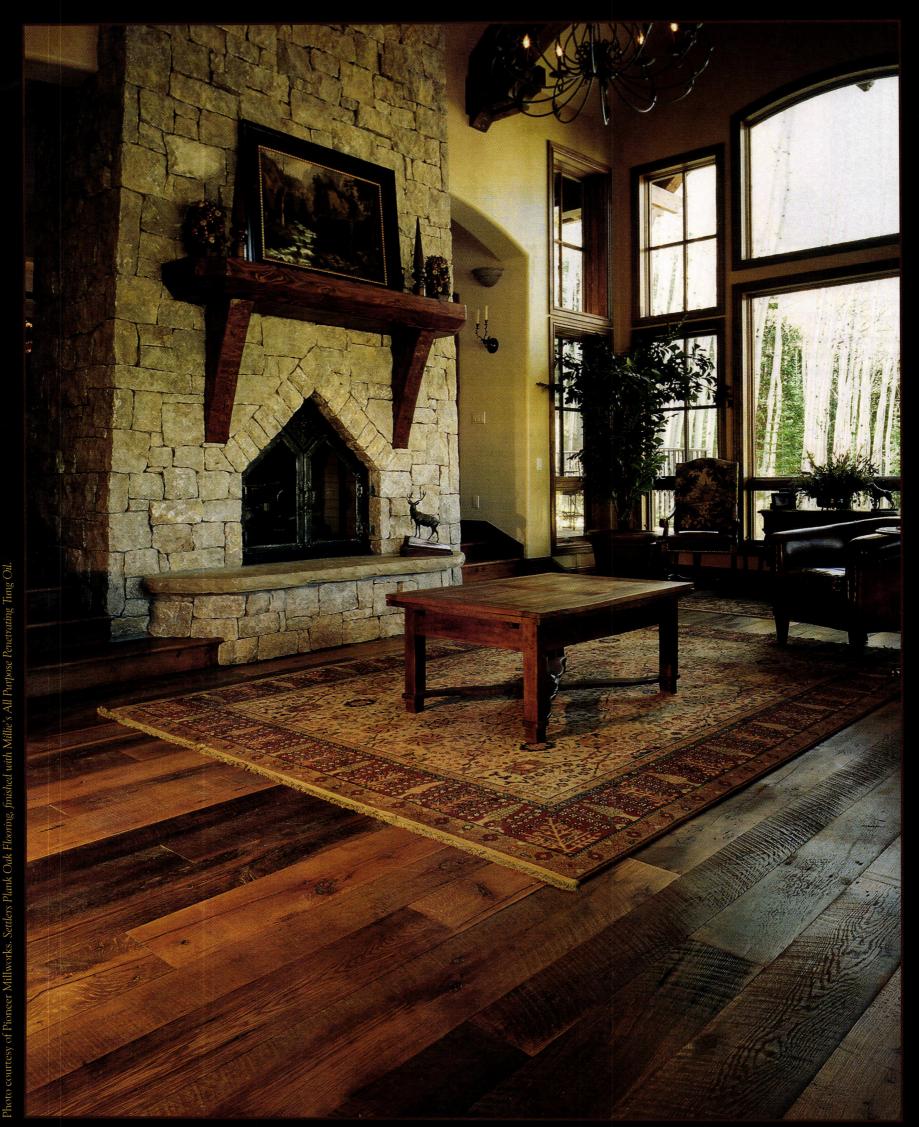
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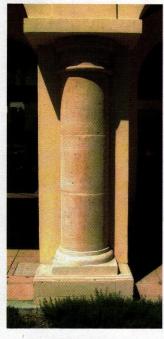
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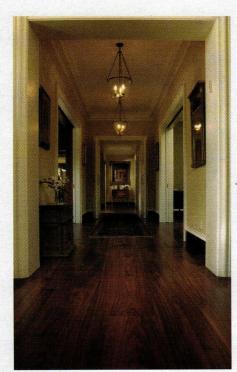
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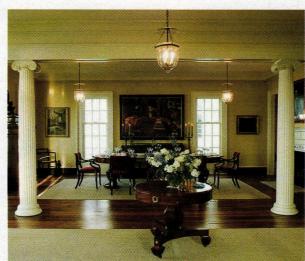
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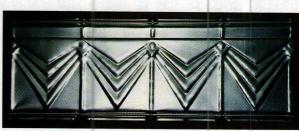
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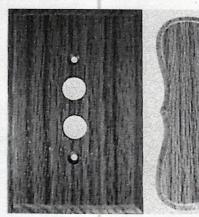
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Internet distributor of architectural products: columns, pilasters, decorative capitals, moldings, balustrades & pergola kits; job-site delivery & worldwide shipping; quick-ship program available for some items.

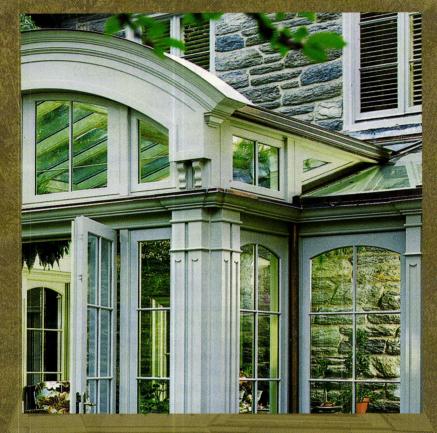
Write in No. 1585

TANGLEWOOD CONSERVATORIES

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Domes









There are details, and then there are details.

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Mention Code JULY2007



Josiah R. Coppersmythe's Boston line includes this 43-in.-tall post light.

Coppersmythe, Josiah R.

508-432-8590; Fax: 508-432-8587 www.jrcoppersmythe.com Harwich, MA 02645

Manufacturer of handcrafted lighting: sconces, chandeliers & lanterns; Turn of the Century, Colonial & Arts & Crafts styles; custom.

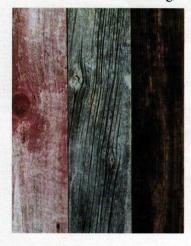
Call for more information.

Country Road Associates, Ltd.

845-677-6041; Fax: 845-677-6532 www.countryroadassociates.com Millbrook, NY 12545

Manufacturer & distributor of 19th-century reclaimed flooring materials, barn siding & handhewn beams: white pine, hemlock, heart pine, white oak, chestnut & black walnut; wide board & random width; custom cabinetry.

Write in No. 7480 for flooring; 475 for cabinets



Country Road Associates supplies antique barn-wood that can be used as interior or exterior wall covering.

D.J.A. Imports, Ltd.

718-324-6871; Fax: 718-324-0726 www.djaimports.com Bronx, NY 10466

Distributor of architectural metal & components for gates, railings, stairways & balconies in steel, stainless steel & brass: gate hardware; cantilever gate systems; reproductions & custom orders; machinery & specialty items.

Write in No. 264



Dahlhaus Lighting manufactures custom lampposts in traditional European styles.

Dahlhaus Lighting, Inc.

718-218-6651; Fax: 718-218-6653 www.dahlhaus-lighting.com Brooklyn, NY 11211

Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; light bollards; electric & custom gas fixtures.

Write in No. 2767



Decorators Supply manufactured this hand-cast plaster cornice and floral decoration.

Decorators Supply Corp.

773-847-6300; Fax: 773-847-6357 www.decoratorssupply.com Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.

Write in No. 210

Deep Landing Workshop

877-778-4042; Fax: 410-778-4070 www.deeplandingworkshop.com Chestertown, MD 21620

Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial; original period-style designs.



This wallmounted electric lantern was handcrafted by Deep Landing Workshop.



Fagan Design manufactured these Roman Doric columns with Attic bases.

Fagan Design & Fabrication, Inc.

203-937-1874; Fax: 203-937-7321 www.fagancolumns.net West Haven, CT 06516

Manufacturer of custom wood columns, cylinders, rope twists, large turnings, octagons & pilasters: Classical order; load bearing & ornamental; replication for restoration; stain grade in any species. Write in No. 8210

Fine Architectural Metalsmiths

845-651-7550; Fax: 845-651-7857 www.iceforge.com Chester, NY 10950

Custom fabricator of ironwork: restoration & refitting; lighting & more; forged iron, stainless steel, aluminum & forged & fabricated bronze; hand- & hot-forge work; patination; design through installation services.

Write in No. 2640



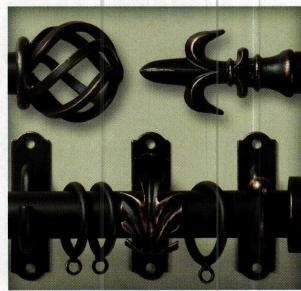
The massive stair railing of this Italianate manor house was custom fabricated by Fine Architectural Metalsmiths.

Gaby's Shoppe

800-299-4229; Fax: 214-748-7701 www.gabys.com Dallas, TX 75207

Manufacturer of hand-forged wrought-iron drapery hardware & accessories: custom rods, finials, brackets & holdbacks; European metalworking skills; handcrafted & hand finished.

Write in No. 2520



Gaby's Shoppe offers a selection of drapery-hardware designs in six powder-coated finishes.

No home is complete without the right lighting!

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TO COMPLETE YOUR PERIOD HOME

by Ball and Ball Hardware Reproductions



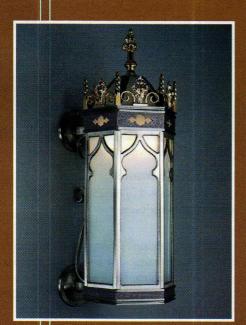


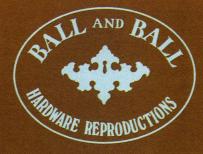




BALL AND BALL manufactures a complete line of reproduction interior and exterior lighting, in 18th, 19th, and 20th century designs. Using period techniques and materials, we faithfully reproduce each fixture with exacting attention to detail. Since 1932, Ball and Ball has been manufacturing the finest quality antique reproduction furniture hardware, builders' hardware, lighting fixtures, and fireplace accessories available.







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463 W. Lincoln Highway, Exton, PA 19341 Phone: 610-363-7330 Fax: 610-363-7639

Orders: 800-257-3711 www.ballandball-us.com





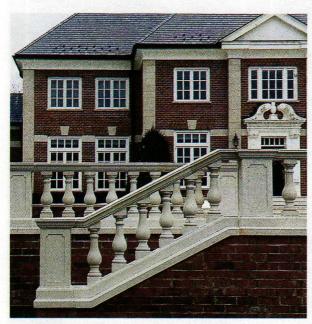
This custom pergola from Goodwin Associates uses girders and cross rafters of reinforced board that is maintenance free and rot resistant.

Goodwin Associates

585-248-3320; Fax: 585-387-0153 www.goodwinassociates.com Rochester, NY 14618

Supplier of interior & exterior architectural building products: columns, capitals, balustrade systems, moldings, fireplace surrounds, domes, medallions, metal ceilings & more; polyurethane, wood & fiberglass; stock & custom.

Write in No. 806



Haddonstone's line of architectural stonework includes a wide range of balustrade systems.

Haddonstone (USA), Ltd.

856-931-7011; Fax: 856-931-0040 www.haddonstone.com Bellmawr, NJ 08031

British- & U.S.-based manufacturer of landscape ornament & architectural cast stonework: fountains, balustrades, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; custom components.

Write in No. 4020



HB&G's Perma-Wrap columns in cellular PVC offer durability and are weather resistant.

HB&G

800-264-4424; Fax: 334-566-4629 www.hbgcolumns.com

Troy, AL 36081

Manufacturer of PermaPorch system: load-bearing PermaCast columns, PermaWrap columns, grand

balustrade systems, PermaPorch & deck railings, load-bearing PermaPost porch posts, PermaCeiling & medallions.

Write in No. 380

Hearthstone, Inc.

478-474-9370; Fax: 478-477-6535 www.hearthstonegeorgia.com Macon, GA 31210

Designer & nationwide shipper & erector of timber frames & insulated structural wall-&-roof panel systems: HeartDried vacuum kilns dry 40-ft. timbers to 12% at the core.

Call for more information.



Hearthstone creates timber-frame structures in oak, eastern white pine and Douglas fir, as well as other species.

Heritage Lanterns

800-544-6070; Fax: 207-846-9732 www.heritagelanterns.com Yarmouth, ME 04096

Manufacturer of handcrafted brass, copper & pewter lighting: reproductions of 18th- & early-19th-century fixtures; brackets, wall mounts, ceiling lights, chandeliers & post lights; rain protection, concealed wiring & more.

Write in No. 1231

Indital, USA

800-772-4706; Fax: 713-694-2055 www.indital.com Houston, TX 77028

Supplier of more than 8,500 Italian-designed architectural steel forgings: signature rosettes, Baroque leaves & spears; pickets that can be fabricated to create staircases, partitions, fences, gates, railings, balusters & stairs.

Write in No. 6560



Brass and Murano glass embellishments from Indital were used to decorate this railing.

Jansen Ornamental Supply Co.

800-423-4494; Fax: 626-444-3847 www.jansensupply.com El Monte, CA 91733

Supplier of architectural components: gate hardware, hinges, lock boxes & more; handrail components; decorative castings, stampings, paints & abrasives, steel rings, cast-iron spears & aluminum cover shoes; automatic gate operators.

Write in No. 1529



Dimitrios Klitsas' hand-carved wood furniture is rich in ornamental detail.

Klitsas, Dimitrios – Fine Wood Sculptor

413-566-5301; Fax: 413-566-5307 www.klitsas.com Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings. Write in No. 7380

Liberty Ornamental Products

800-636-5470; Fax: 419-636-2365 www.libertyornamental.com Bryan, OH 43506

Fabricator of precision die-cast ball tops, caps, finials, shoes & more: fences, gates & ornamental assemblies; ½- to 4-in. sizes; parts are exact fit, die cast with non-rusting pewter finish; plastic ornamental finials & scrolls.

Write in No. 5340



 $Longwood\ provided\ this\ salvaged\ flooring\ for\ a\ residence.$

Longwood Antique Woods

859-233-2268; Fax: 859-455-9629 www.longwoodantiquewoods.com Lexington, KY 40505

Supplier of antique flooring & vintage building materials: hand-hewn barn frames for home conversions, antique log homes & cabins; large variety of timbers & beams; antique stall doors from famous Kentucky farms; reclaimed brick.

Write in No. 1148



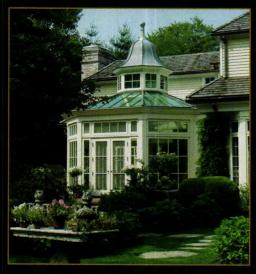
BESPOKE CONSERVATORIES, ORANGERIES, GARDEN ROOMS AND GLASS DOMES

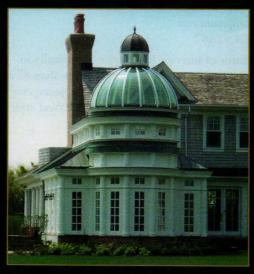












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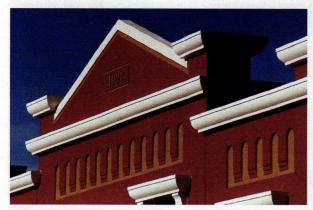
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USA OFFICE: 1-800-360-6283

www.oakleafconservatories.com



Manor Style fabricated the molded cornices of this façade.

Manor Style, Inc.

800-325-2188; Fax: 443-200-0010 6741 Whitestone Rd. Baltimore, MD 21207

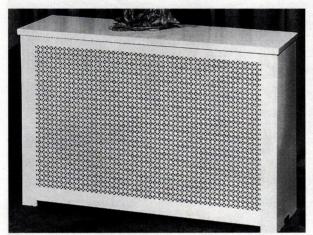
Nationwide supplier of architectural elements: custom fabricator of components in DuraStyl & PVC; ceiling medallions, domes, balustrades, cornices, mantels, fencing, pergolas & molding; load-bearing fiberglass columns & capitals.

Write in No. 703

Modello Designs

800-663-3860; Fax: 619-477-0373 www.modellodesigns.com National City, CA 91950

Designer of decorative masking patterns for custom surface decoration: for walls, wood, ceilings, furniture, metal, tile, concrete, glass & more; for use with paint, plaster, gilding, etching, sandblasting & staining. Write in No. 1570



Metal radiator enclosures from Monarch Products are available with various grille patterns.

Monarch Products Co.

201-507-5551; Fax: 201-438-2820 www.monarchrad.com Carlstadt, NJ 07072

Manufacturer of all-steel radiator enclosures: grille front; 20 styles; many color options; baked-enamel finishes; stock & custom.

Write in No. 6060



This Persian rug pattern uses tile from Native Tile and Ceramics.

Native Tile and Ceramics

310-533-8684; Fax: 310-533-8453 www.nativetile.com Torrance, CA 90501

Manufacturer of handmade decorative tile: tile "rugs," floor inserts, trim, fireplace fronts & murals; Spanish Mission & Craftsman; custom designs & glazes. Write in No. 570

Notting Hill Decorative Hardware

262-248-8890; Fax: 262-248-7876 www.nottinghill-usa.com Lake Geneva, WI 53147

Distributor of knobs, hinge plates & pulls for cabinetry & furniture: hand-cast pewter or bronze with additional plating options; brass, copper, nickel & gold finishes; semi-precious stones, enamel & hand tinting. Write in No. 319



Notting Hill offers a wide variety of cast-pewter and bronze furniture knobs, including the Renaissance Pull, featuring a motif from 14th-century Germany.

Oak Leaf Conservatories of York

800-360-6283; Fax: 404-250-6283 www.oakleafconservatories.com Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lanterns, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction; premium-grade mahogany.

Write in No. 6860



The Classic Orangery was custom designed by Oak Leaf Conservatories and handcrafted in mahogany.

Old California Lantern Co.

800-577-6679; Fax: 714-771-5714 www.oldcalifornia.com Orange, CA 92867

Manufacturer of interior & exterior historically inspired lighting fixtures: collection of more than 875 fixtures; for residential & commercial projects; custom work; Arts & Crafts, Cottage & Old West styles. Write in No. 8068



The Spring Street lantern, model #4-1025 from Old California Lantern, is solid brass with the New Verde finish.

Pacific Columns

800-294-1098; Fax: 714-630-4549 www.pacificcolumns.com Brea, CA 92821

Supplier of interior & exterior columns: roped, belly, carved, high relief, embossed & octagonal; up to 36-in. dia. & 36-ft. lengths; capitals, pilasters, balustrades & porch posts; wood, FRP fiberglass & polymer millwork.

Write in No. 195

Period Lighting Fixtures, Inc.

800-828-6990; Fax: 413-664-0312 www.periodlighting.com Clarksburg, MA 01247

Manufacturer & custom fabricator of handmade 18th- & early-19th-century lighting fixtures: original designs from museums such as Historic Deerfield, Old Sturbridge Village & Colonial Williamsburg. Write in No. 301



This handmade reproduction light fixture from Period Lighting Fixtures was adapted from a Sturbridge Village design.

Private Garden Greenhouse Systems

413-566-0277; Fax: 413-566-8806 www.private-garden.com Hampden, MA 01036

Designer, manufacturer & installer of English Victorian greenhouses & custom glass architecture: greenhouses, garden centers & pool enclosures; consultation & renovation services. Call for more information.

Reggio Register Co., Inc.

800-880-3090; Fax: 978-870-1030 www.reggioregister.com Leominster, MA 01453

Manufacturer of decorative & functional registers & grilles: cast iron, brass, aluminum & zinc; solid wood; for forced-air-heating, a/c & high-velocity systems; traditional & contemporary designs.

Write in No. 5810



This cast-iron grille from Reggio Register is designed to fit a 21/4-in.wide opening.



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5501-95th Ave., Kenosha, WI 53144 USA Tel: 1-262-653-2000 800-445-1754 Fax: 1-262-653-2019 http://abatron.com ISO 9001:2000 Registered

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Specified by the U.S. Government, Architects, Builders and other Professionals,

Abatron Restoration Systems meet and surpass the restoration and maintenance standards for wood, stone, concrete, metal, composites and other materials. Developed and manufactured by Abatron, they are based on epoxies, urethanes, acrylics, vinyls, silicones, polyesters and other materials in wide ranges of viscosity, hardness, flexibility, thermal, chemical and mechanical properties.

Examples of some of our popular products by category:

Wood Restoration

WoodEpox: structural adhesive paste and wood substitute, used in any thickness to fill, add or modify. It can be sawed, carved, machined, nailed, sanded, stained, painted.

LiquidWood: liquid, penetrating consolidant for restoring strength and function to rotted or spongy wood.

Both **LiquidWood** and **WoodEpox** permanently restore structures, windows, furniture, columns, frames, statuary, boats and most rigid surfaces, and impart water and insect resistance.

Stone, Concrete, Masonry Restoration

AboCrete: to permanently repair, resurface fill and bond driveways, floors, decks, swimming pools, most damaged rigid surfaces, concrete, wood, metal and other surfaces.

AboWeld 55-1: structural thixotropic paste to permanently repair or reshape stairs, statuary and vertical surfaces without forms.

AboWeld 8005-6: to bond new poured concrete to old concrete and other surfaces.

AboCoat and Abothane Series: protective coatings for floors, walls, tanks, tubs, boats. Water dispersions, solvent systems or 100% solids.

AboJet Series: for structural crack-injection, in a wide range of viscosities and other properties.

Mold Making and Casting Compounds

MasterMold 12-3: non-toxic polyurethane paste for flexible, large and small molds. Best for architectural components, columns, capitals, statuary, moldings, decorative and structural elements. Excellent elasticity, form retention and number of castings.

MasterMold 12-8: liquid 12-3 to pour flexible molds.

AboCast 4-4: pourable compound for rigid large and small molds and castings, from machinable tooling and patterns to castings of any size, meeting most chemical/thermal/mechanical specifications.

Structural Adhesives, Sealants and Caulks

meeting all kinds of specifications for composites, structural and decorative components, indoors and outdoors.

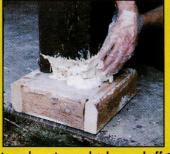
WoodCast: light-weight, impact resistant pourable compound for interior and exterior castings.

AboCast 8 Series: versatile, clear epoxy casting compounds in a wide range of viscosities, reactivities and other properties.

AboSeal Series: rigid or flexible sealants for most environments.

Many other products are also available. Their number increases continuously to meet any new requirement or preference.







Rotted & infested base of a loadbearing column is completely sawed off & replaced with WoodEpox.







Antique window sash is salvaged, consolidated with LiquidWood & rebuilt with WoodEpox.







Consolidation & rebuilding of rotted windowsill with LiquidWood & WoodEpox.

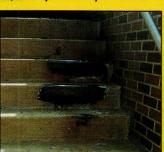


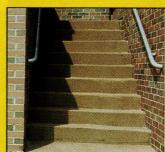




AboCrete, is much stronger than concrete, bonds permanently & does much more, quickly & for much less money.







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MasterMold can reproduce capitals, structural & decorative components, statuary & other patterns quickly & cost effectively.







AboJet series for structural crack-injection

Abatron products in all kinds of buildings...in all kinds of packaging.

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Website http://www.abatron.com

Describing over 200 of our products. We recommend it for more detailed information any time, without delay.



Remains Lighting supplies many styles of chandeliers, sconces and pendents.

Remains Lighting

212-675-8051; Fax: 212-675-8052 www.remains.com New York, NY 10001

Supplier of antique lighting: E.F. Caldwell & Co., Sterling Bronze Co. & Bradley & Hubbard; new wall & ceiling fixtures; lanterns, sconces & table & floor lamps; Jacobean through Art Moderne styles; UL certified.

Write in No. 1342

Schiff Architectural Detail

617-887-0202; Fax: 617-887-0127 www.schiffarchitectural.com Chelsea, MA 02150

Foundry, forge & fabrication shop: custom castings & non-ferrous forge work; rubber molding & pattern work; custom bowl fountains, lanterns, lampposts, benches, pipe-&-ball fencing, plaques, urns, gazebos & arbors; restoration work.

Write in No. 7730



Schiff Architectural's line of fabricated metalwork includes fences, gates and stair railings.

Sepp Leaf Products, Inc.

800-971-7377; Fax: 212-725-0308 www.seppleaf.com New York, NY 10016

Distributor of gilding & decorative-painting materials: gold, silver & metal leaf; gilding tools; Kolcaustico Venetian plaster, surface knives, Mixol Universal Tints, Liberon Black Bison paste waxes, wood finishing products & more.

Write in No. 2880 for gold leaf; 1549 for Kolcaustico



Mixol Universal
Tints from Sepp
Leaf, available in
32 colors, are highly concentrated,
glycol-based paint
colorants that are
weatherproof for
outdoor application.



Steven Handelman hand forged this wallmounted lantern.

Steven Handelman Studios *962-5119; Fax: 805-966-9529*

www.stevenhandelmanstudios.com Santa Barbara, CA 93103

Manufacturer of hand-forged ornament, lighting & fire screens in iron: more than 250 choices of ULcertified lighting; incandescent, low voltage, HID & gas lamps; street lighting; gates, registers & grilles; fireplace screens.

Write in No. 483



Polymerized tung-oil finishes from Sutherland Welles create a lasting patina on new wood.

Sutherland Welles Ltd.

800-322-1245; Fax: 802-635-2722 www.tungoilfinish.com North Hyde Park, VT 05665

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Write in No. 1227



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Stand Pipes
from The Bath
Works were
finished in oxidized copper to
complement a
wide range of
period styles.

The Bath Works, Inc. 931-381-5711; Fax: 931-381-5712

www.thebathworks.com

Columbia, TN 38401

Manufacturer & importer of rare & antique bathtubs from France & England: reproduction & antique/

original fixtures, clawfoot & period tubs, faucets, period sinks & toilets & reproduction bath hardware; restored by hand.

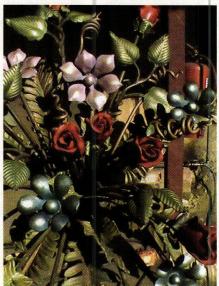
Write in No. 64

The Wagner Companies

888-243-6914; Fax: 414-214-0450 www.wagnercompanies.com Butler, WI 53007

Supplier of ornamental metalwork: handrail moldings & fittings, posts, balustrades, forged components & panels; decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.

Write in No. 941



The Wagner Companies offers Baroque Art Gilders Paste, a collection of waxes, resins and pigments made for decorating iron, wood, pottery, etched glass, sculpture and other elements.

Under Glass Mfg. Corp.

845-687-4700; Fax: 845-687-4957 www.lordandburnham.com High Falls, NY 12440

Manufacturer of Lord & Burnham line of conservatories, greenhouses, sunrooms, solariums & kits: aluminum & glass; custom & standard designs. Write in No. 394

Unico System, Inc.

800-527-0896; Fax: 314-457-9000 www.unicosystem.com St. Louis, MO 63111

Supplier of mini-duct system: has small flexible hoses for retrofitting HVAC systems into old buildings.

Write in No. 1464

Western Red Cedar Lumber Assn.

866-778-9096; Fax: 604-687-4930 www.realcedar.org Vancouver, BC, Canada V6C 1G8

Association for the promotion of western red cedar lumber products: technical information & education. Write in No. 1396



The Western Red Cedar Lumber Assn. provides information on cedar products, such as this trellis.

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Each Endura-Stone Column is manufactured from the most advanced building material in the construction market.

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512-328-8837; Fax: Same as phone www.wiwpine.com Austin, TX 78716

Manufacturer of antique longleaf pine flooring & beams: quartersawn flooring; rustic-grade Old Reveal, which displays old kerf marks; custom-cut timbers; antique timbers & wood boards. Write in No. 1442

Windsor One

888-229-7900; Fax: 707-838-8704 www.windsorone.com Windsor, CA 95492

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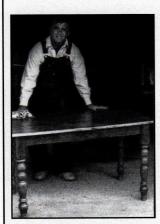
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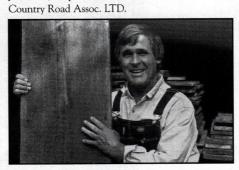
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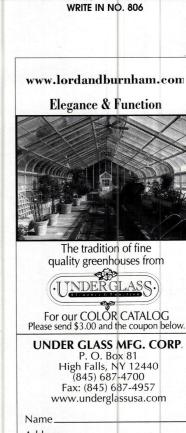
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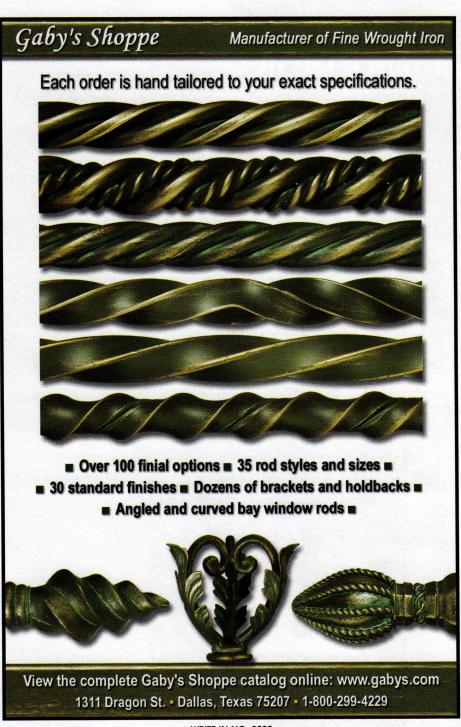
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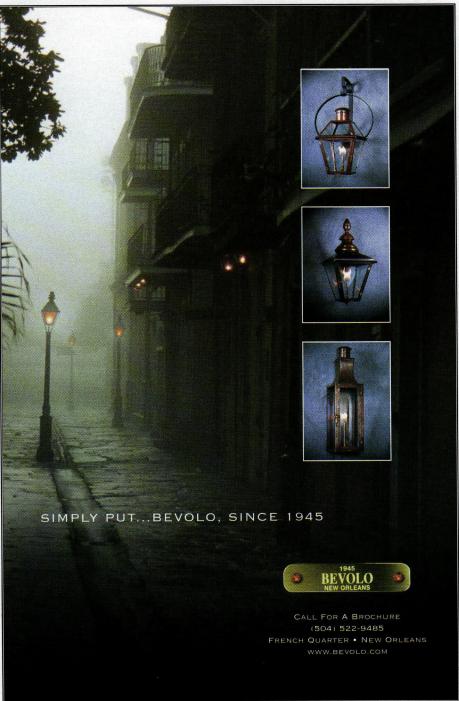
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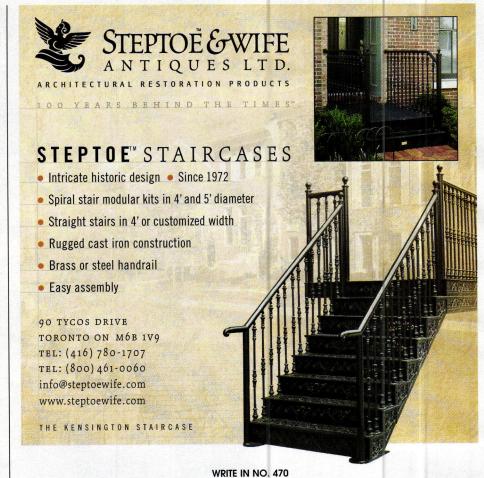
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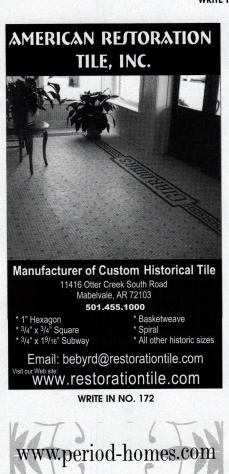


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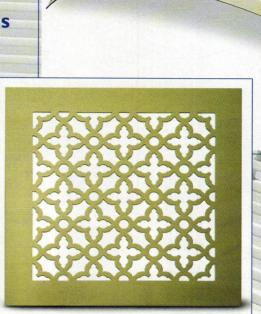
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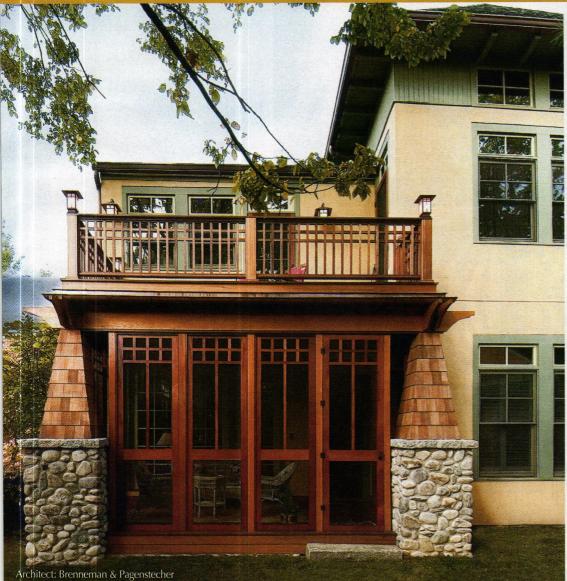
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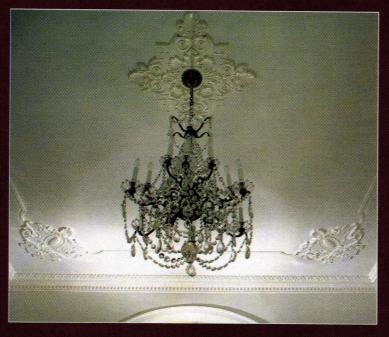
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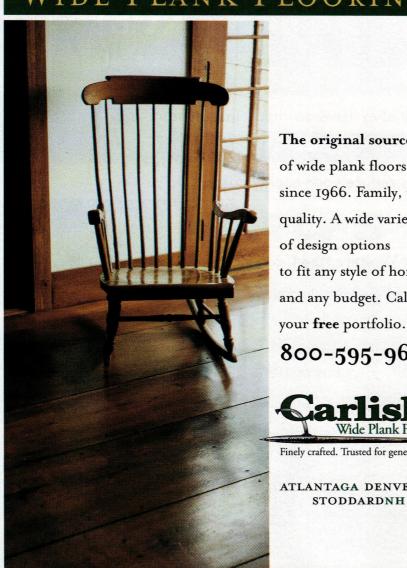
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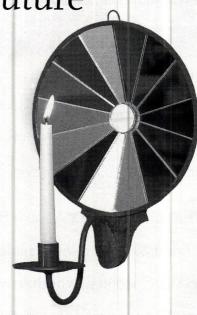
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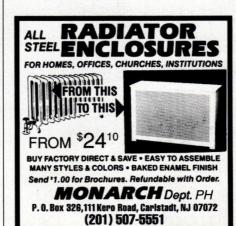
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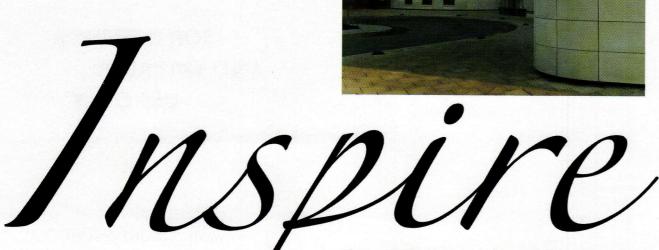
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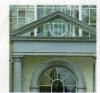
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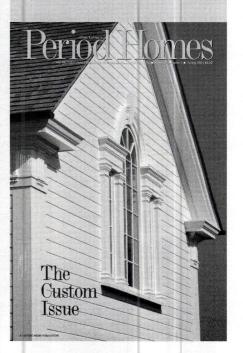
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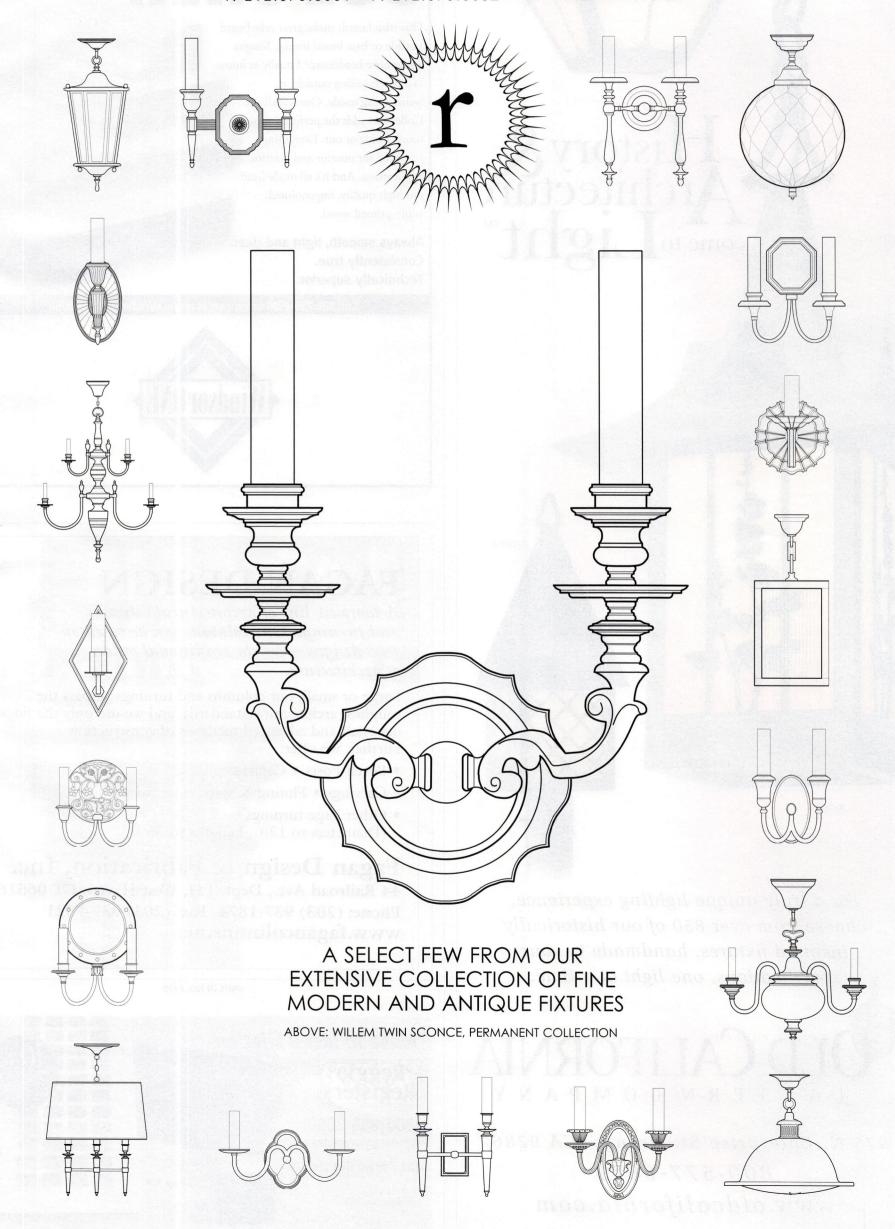


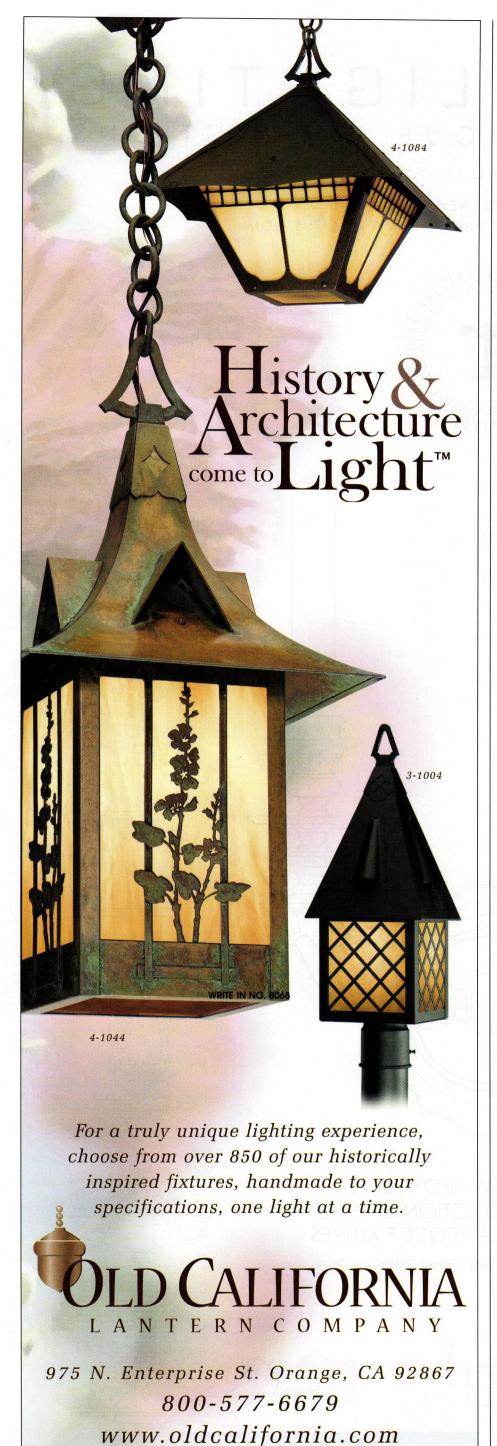
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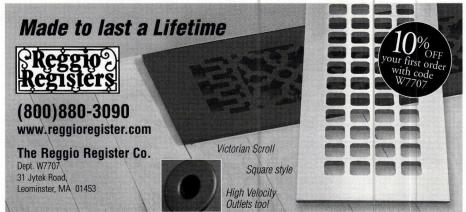
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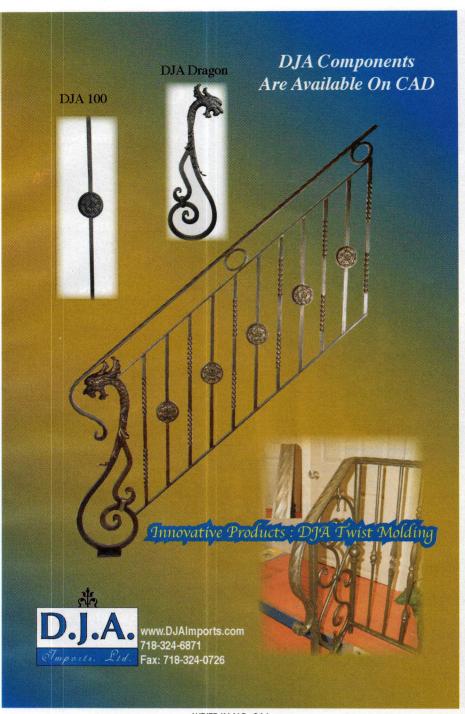
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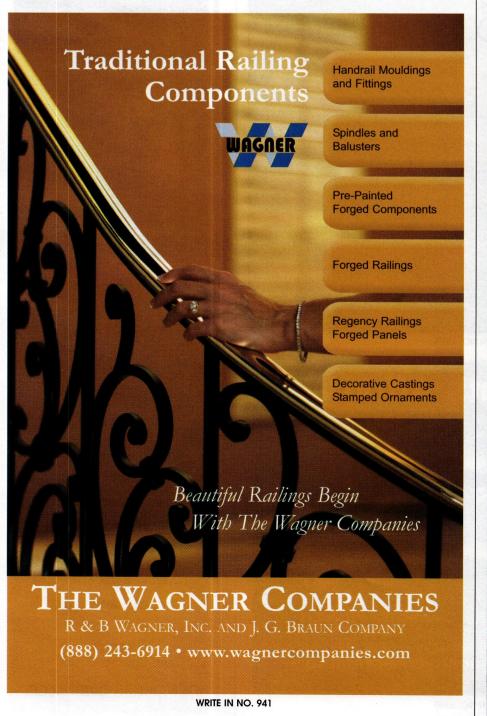
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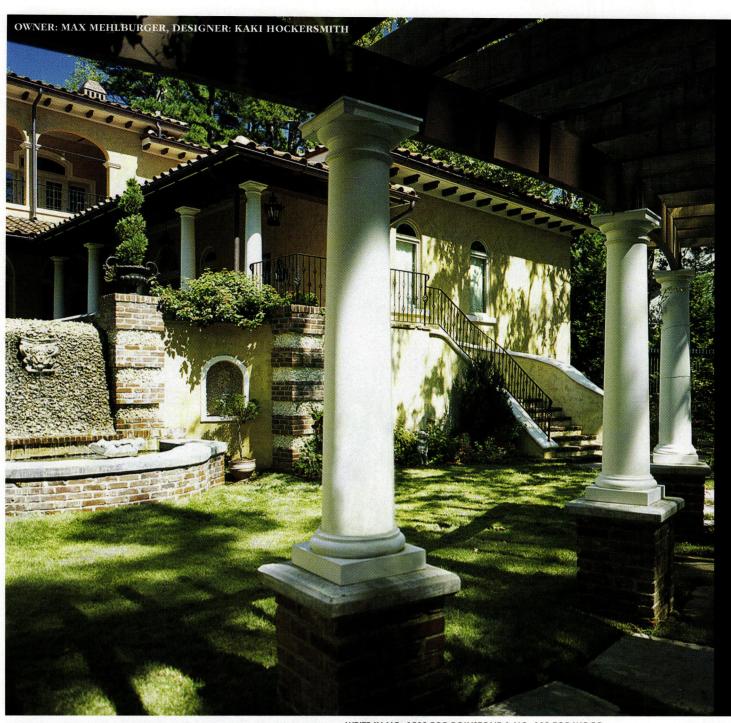


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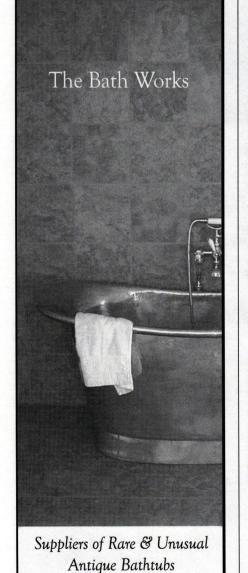


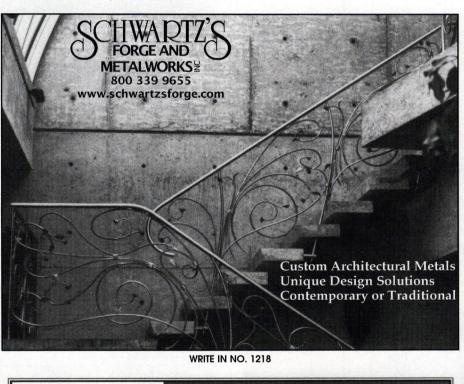






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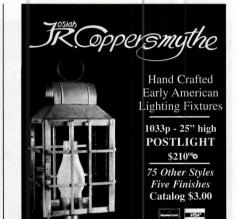
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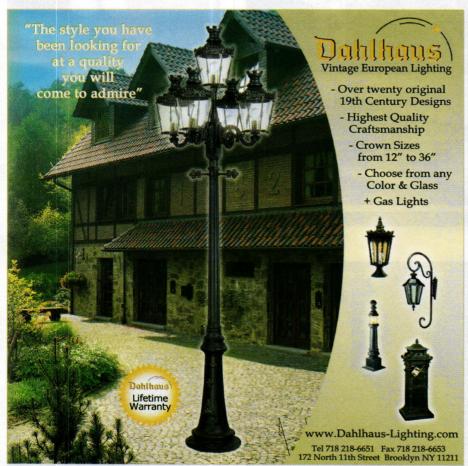
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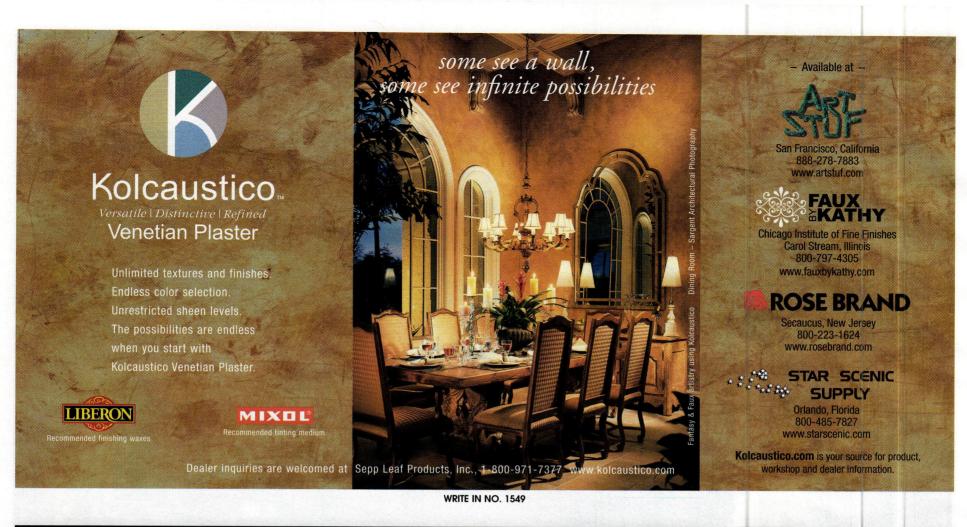
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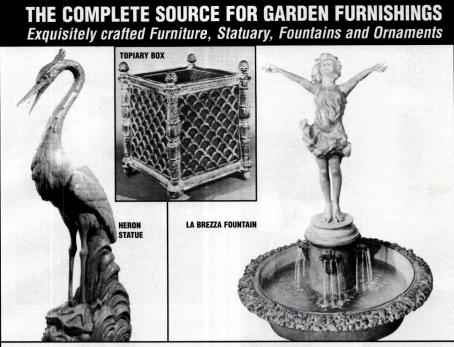


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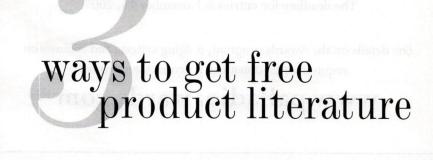
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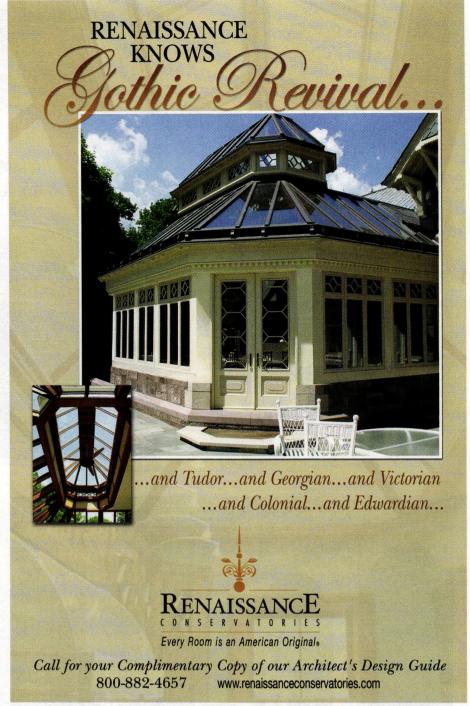
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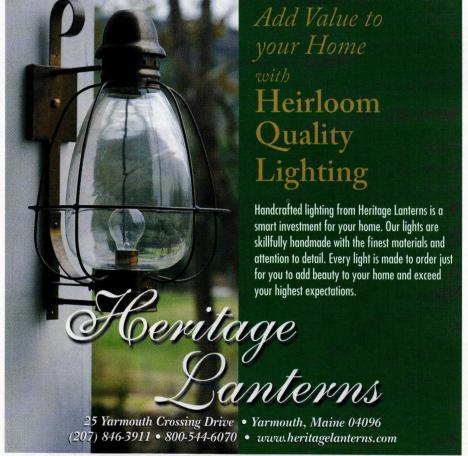
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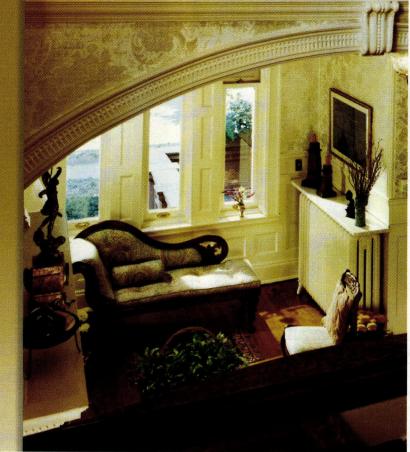




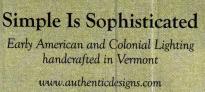


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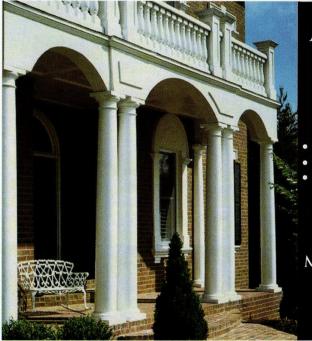






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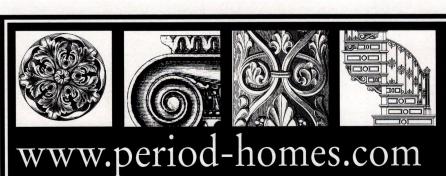
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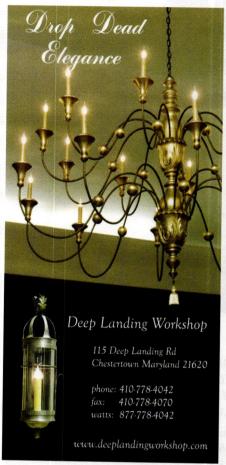
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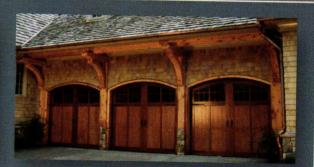
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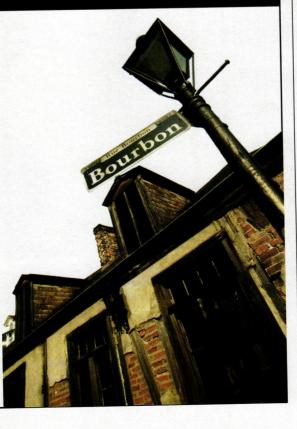
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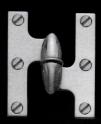








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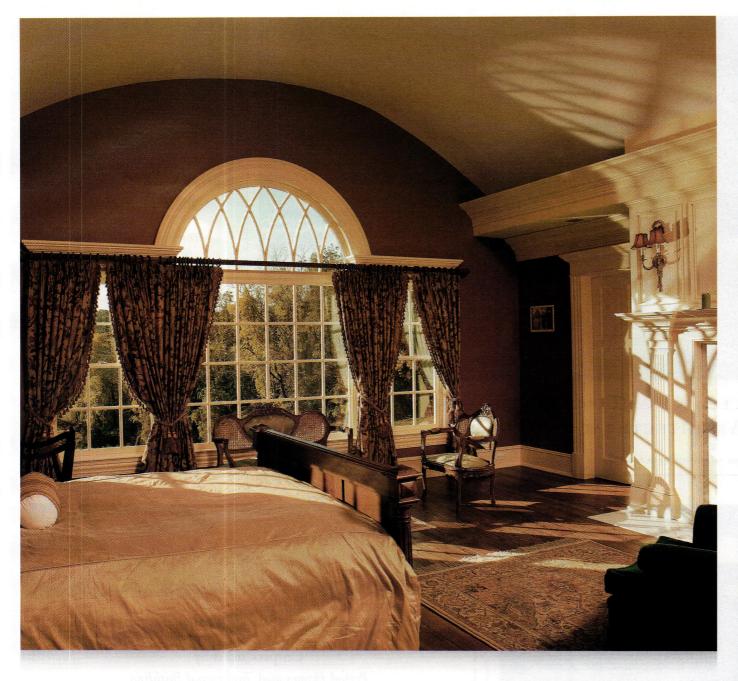
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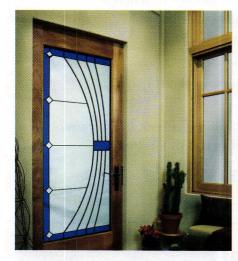
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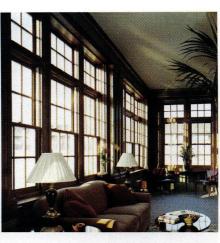
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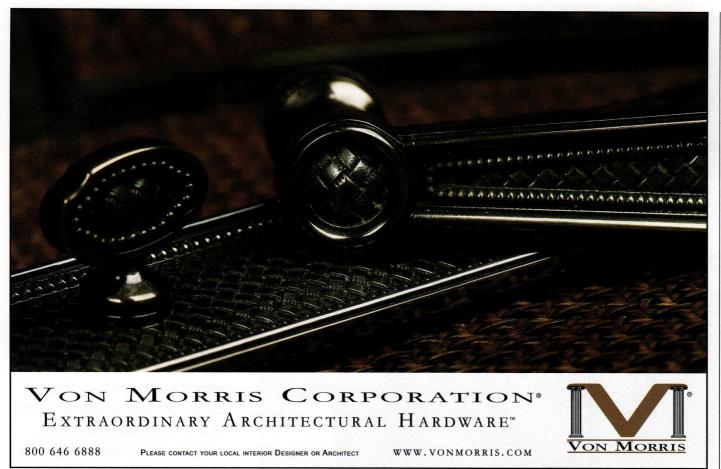
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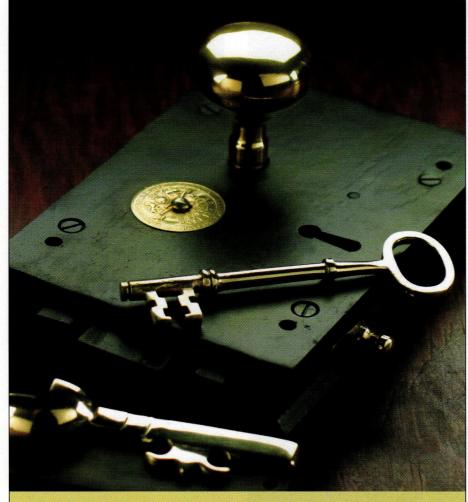


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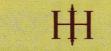
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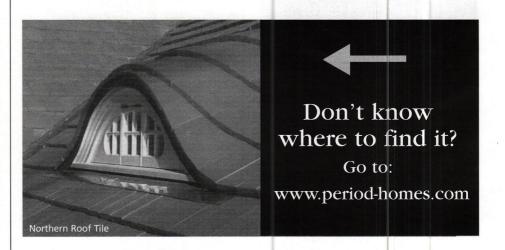
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Windows Your Way

Custom wood windows can be manufactured in unlimited styles, shapes and species, but when it comes to stock and stock-manufactured windows, what are the constraints? Four prominent architects offer their views. By Hadiya Strasberg

hile the experts do not see eye to eye on the level of quality of available windows, they do agree that some manufacturers offer respectable stock and stock-manufactured windows. It's a matter of finding the right combination of first-rate mechanicals and pleasing aesthetics.

Stock versus Custom

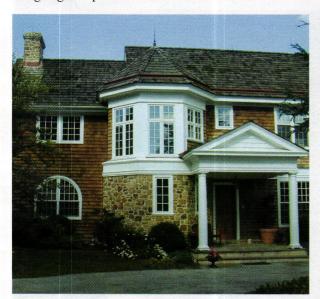
Owner and principal of Berwyn, PA-based Peter Zimmerman Architects, Peter H. Zimmerman, AIA, NCARB, uses both custom and stock-manufactured wood windows. For a quarter of his projects, which range from new designs to restorations and additions, Zimmerman specifies stock-manufactured windows. He uses windows from high-end manufacturers approximately 20 percent of the time, while custom windows from local mill shops make up about 40 percent of his wood-window selection.

The choice between stock-manufactured and custom wood windows, Zimmerman says, "really boils down to a balance between, on the one hand, ease, convenience, cost and energy efficiency and, on the other, purity of aesthetics and authenticity. It differs from client to client and for every project and situation, but we've been using custom more and more often, because, while we'd like to marry all of these elements, we're interested in more historically authentic windows than stock-manufactured offers."

Partners Anne Fairfax and Richard Sammons of Fairfax & Sammons Architects in New York City use only custom windows in their firm's projects for that very reason. "Historical accuracy is not often the top concern of window manufacturers these days," says Sammons. "Unfortunately, production now dictates aesthetics, so we specify only custom windows for our clients' homes."

Fairfax and Sammons feel that the benefit of stock or stock-manufactured windows is limited to their cost savings. But that is not a reason to use them, warns Fairfax. "Stock is less expensive, but we're looking for a higher-end product," she says. "Plus, it may only be a cost savings upfront, because stock windows won't last nearly as long as well-designed custom windows and the price may even out."

For architects working at larger scales and more restrictive budgets, stock or stock-manufactured wood windows are the best option. City, town and neighborhood designer Urban Design Associates (UDA) of Pittsburgh, PA, uses only stock-manufactured windows. "We specify stock-manufactured windows," says Don Kaliszewski, principal at UDA, "because we're often designing for production builders or on mid-market



Above: Stock-manufactured mahogany window units from Marvin Windows & Doors were integrated into this house, designed by Peter Zimmerman Architects, in Paoli, PA. Photo: courtesy of Peter Zimmerman Architects

Right: This custom painted Spanish cedar casement window was designed by Peter Zimmerman Architects and milled by Ralston Shop, Inc., of Avondale, PA. Cedar was chosen because it is rot resistant, straight-grained and easier to mill. Photo: courtesy of Peter Zimmerman Architects

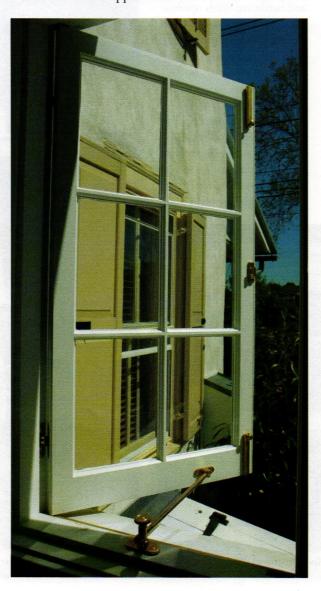


For their house, a former stables/sculpture studio in New York City's Greenwich Village, Anne Fairfax and Richard Sammons specified single-pane, true-divided-lite windows from Brosco. Photo: Matthew Hranek

homes where budgets are constrained. Also, it's easier for builders to order stock when you need windows for an entire neighborhood."

Recommendations

Zimmerman reminds the architectural trade that there are different levels of stock-manufactured windows, from the highest end — which, for him, includes distributors and suppliers such as Tischler Und Sohn



of Stamford, CT; Zeluck, Inc., of Brooklyn, NY; and Little Harbor Window Co. of Berwick, ME — to the high end, which includes Loewen of Steinbach, MB, Canada; Marvin Windows & Doors of Warroad, MN; Pella Corporation of Pella, IA; and Kolbe & Kolbe Millwork Co. of Wausau, WI.

Kaliszewski recommends stock-manufactured windows from Kolbe & Kolbe, Marvin, Pella and Medford, WI-based Weather Shield Mfg. Co. Sammons acknowledges that Weather Shield might be a good stock-manufactured choice. "Some companies, Weather Shield included, are trying to re-engage architectural concerns and merge functionality with aesthetics," he says.

For their own house in New York City, Fairfax and Sammons used single-pane, true-divided-lite 1950s-style windows from Brosco of Andover, MA. "Although we don't use stock windows on our clients' homes — because we feel restricted by the limited selections — for our own house we were very pleased with Brosco windows," says Sammons.

"For one of the most expensive components of a house – whether we're talking about stock or custom – windows from Brosco are very reasonably priced," says Fairfax.

Zimmerman finds that the price of custom windows falls somewhere in between that of the stockmanufactured and stock windows. "Custom windows from local mill shops are more expensive than the stock products," he says, "but less expensive than manufacturers like Tischler and Zeluck."

For all of the companies, there is a hierarchy of products. "Some of the companies' collections or lines are better than others," says Zimmerman. "Of the stock-manufactured lines, we use Pella's Architect Series or Marvin's Ultimate. Both lines have a wider selection in the ability to do customization in lite configurations and the size and proportions of the mullions are good." The Architect Series from Pella is also a favorite of Kaliszewski; it offers a selection of traditional grille patterns, other design options and "the windows are well constructed," he says. Sammons recently advised Weather Shield on its Collections line, which is developed for distinctive architectural styles instead of a "one-product-meets-all-needs" window. It also has a line specifically for restoration projects with historically accurate 13/4-in.-thick sash, 51/8-in. jambs and other selections.

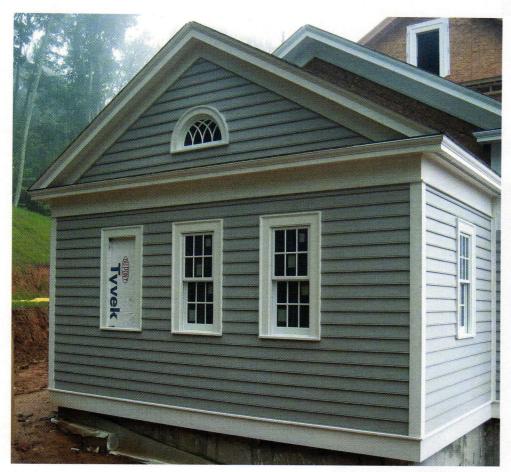
Options

There are many options available when choosing windows. "Even when you choose a stock-manufactured window," says Sammons, "you get to pick the size and shape and some other details." Both Kaliszewski and Zimmerman have found the shapes and sizes that they need among stock-manufactured options. "They are adequate for about 25 percent of my firm's projects," says Zimmerman. "One can usually get the desirable frame, jamb and mullion depths and dimensions. There are also many shapes available." Kaliszewski says that the variety of sizes offered has improved over the last ten years or so.

Zeluck, for example, offers a wide variety of sizes and shapes from rectangular to circular to eyebrow. Pella offers numerous standard sizes and, for an additional fee, custom sizes as well. Weather Shield's operable windows come in standard sizes but the size of its fixed windows is limited by the allowable dimensions of glass, which is about 50 sq.ft.

In terms of materials, all three architects prefer mahogany over other wood species, and there are plenty of companies that offer this tropical hardwood. "We use painted mahogany windows," says Fairfax, "also known as 100-year windows, because mahogany is a rot-resistant, high-grade species."

Mahogany is available from Pella and Kolbe & Kolbe, which also offer pine, alder, Douglas fir and other species; Marvin, though it specializes in ponderosa pine; and Weather Shield, which counts mahogany among its eight different wood species.



Left: Urban Design Associates designed this house, which is currently under construction in Virginia. It is outfitted with aluminum-clad wood windows from Kolbe & Kolbe Millwork Co. Photo: courtesy of Urban Design Associates

Below: Pella's
Architect Series casements and custom
patio doors add an
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Many hardwoods and exotic species are available from Zeluck, which specializes in solid Honduras mahogany. Douglas fir is Loewen's specialty.

Glazing is yet another selection to be made and most companies offer a variety of options. Fairfax uses restoration glass that is either light or heavy, which refers to the level of waviness. "Wavy glass is a beautiful product," she says, "because it gives your window and your house life. It casts varied shadows on both the interior and exterior of the house, which adds a lot of interest." Other glass options include low-E, laminated, insulated, tinted, energy-efficient glass and even glass that blocks UV rays.

Fairfax and Sammons recommend single- versus double-glazed windows, because the former will outlast the latter. "Standard windows are double glazed," says Sammons, "because companies recently became interested in energy conservation. This is a noble aim, but these windows have a poor life expectancy. For superior performance, a single-glazed window with an energy panel that fits into the sash is the optimal choice." Fairfax adds that this combination offers "no opportunity for air infiltration. And they are also aesthetically more pleasing." Marvin is one manufacturer that offers this arrangement.

As for finishes, a number are usually available, though a few companies don't pre-finish the interior. Primed interior versions and high-performance painted exteriors are another option. Though Zimmerman does not use them in his projects, he finds the cladding and finishes of stock windows more durable than those of custom windows, which are painted on site, but Sammons says that if the painters do a good job there shouldn't be any issue.

Brosco is one company that does not supply painted wood windows, so Fairfax warns that its products may require more upkeep over the years. "But that's not a



bad thing," says Sammons. "Anything that is considered no-maintenance means that it cannot be maintained."

When it comes to the details, all three architects prefer wood jambs, which all of the aforementioned companies provide. "A lot of the real stock companies, though, use vinyl or neoprene liners that are exposed on the exterior," says Kaliszewski, "so you need to be careful. Kolbe & Kolbe is one company that has a nice detail that hides the jamb liner."

With each stock or stock-manufactured window

comes a range of hardware and hardware finish options. "The hardware selection is an individual preference," says Zimmerman. "I personally like to use un-lacquered brass or bronze hardware, which takes on a weathered patina, but few companies offer these." But there is a wide array of hardware options, including stainless-steel hardware from Tischler and European-style

solid-brass hardware from Zeluck. Pella provides window hardware from Rocky Mountain Hardware, a highly regarded company, says Zimmerman. Rusticlooking hardware from Stone River Bronze, another reputable hardware company, is available from Marvin and Weather Shield.

The mechanics of a wood window, such as the locking mechanisms and spring-loaded balances or weights and chains, are one way to ascertain a window's performance abilities, so the architects are naturally concerned about the quality of these details. "Weights and chains perform better than pressure balances," says Fairfax, "which aren't 100-year products. But pressure balances seem to be the standard."

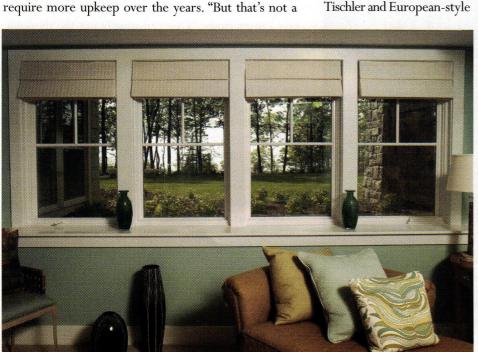
"Chains and other assembly pieces can't be easily or inexpensively changed, so many companies sell spring-loaded balances, because most people want the low-maintenance choice," says Zimmerman. "Custom may be a better option if one is looking for weight-and-chain mechanisms."

Improvements

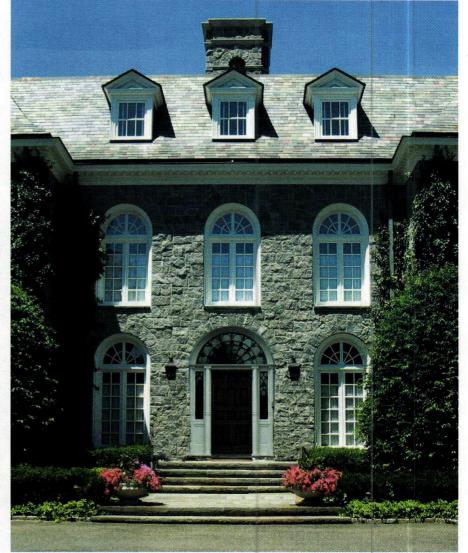
Kaliszewski says that the variety of muntin profiles is one aspect of the stock and stock-manufactured window market that has gotten better over the years. "Muntin profiles have improved," says Kaliszewski, "especially for simulated-divided lites, which UDA often uses." Some manufacturers, like Tischler and Zeluck, now offer two to three profiles of both thin and thick muntins, which are specified according to the style of the house.

Zimmerman also sees steady improvement in this market. "Many manufacturers are asking for architects' input and have actually taken their comments and criticism into account in their new designs," he says. "I think the stock-manufactured wood windows are more aesthetically pleasing than they were a decade or more ago." But Sammons is less optimistic. "The mass-produced historically styled window market is still limited," he says. "It's the non-architectural-grade wood windows that are continuously produced."

Though there is little consensus about finishes, hardware options and other details, it is agreed that stock-manufactured wood windows can still be of respectable quality. Kaliszewski, Zimmerman, Fairfax and Sammons advise fellow architects that it is important to research the products in detail, down to visiting a number of distributors and handling the product options; to continually evaluate new products on the market; to visit local dealers; to try to be green; and to hold the client's hand through what can be an extremely confusing process.



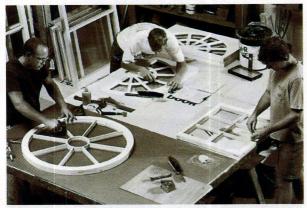
This casement window from Weather Shield has a simulated-divided-lite grille and features white-finished hardware. Photo: courtesy of Weather Shield® Mfg. Inc.



Zeluck crafted both the large and small painted mahogany windows installed on this stone house. All of the windows have authentic-divided lites. Photo: courtesy of Zeluck, Inc.

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888-537-8268; Fax: 218-386-4027 www.marvin.com

Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weatherstripping; numerous design choices & glazing options.

Parrett Windows

800-541-9527; Fax: 715-654-6555 www.parrettwindows.com Dorchester, WI 54425

Manufacturer of handcrafted custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; certified & tested fixed & operating windows; historical replications.

Write in No. 3003



A craftsman from Parrett Windows works on this custom truedivided-lite window.

Pella Corporation

877-71-PELLA; Fax: 515-628-6457 www.pella.com Pella, IA 50219

Manufacturer of premium wood & aluminum cladwood doors: hinged or sliding; traditional & Prairiestyle muntins; entrance systems in a range of styles; wood windows.

Write in No. 1575



Pella Architect Series windows are available in many shapes and sizes, four wood species and a wide range of colors.

TrimLine Windows, Inc.

800-213-6100; Fax: 215-674-9324 www.trimlinewindows.com Ivyand, PA 18974

Manufacturer of all-wood & clad-wood windows: round top, oval, casement & sash replacement kits; custom shapes & historic window replication; interiors in oak, mahogany & pine; simulated divided-lite profiles: standard & custom.

Write in No. 1526



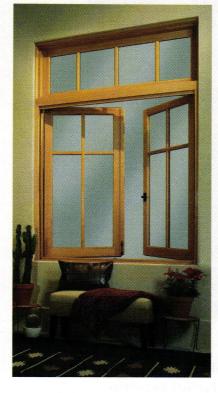
TrimLine Windows' series DR300 clad-wood replacement window with replicated panning system was used on this historic Connecticut Avenue site in Washington, DC.

Weather Shield Mfg. Co.

800-222-2995; Fax: 715-748-6999 www.weathershield.com Medford, WI 54451

Manufacturer of Custom Shield replacement windows: wood & aluminum-clad; individually built to fit existing window openings; "frame within a frame" design allows for easy replacement.

Write in No. 1448



Spanish Colonialstyle windows are available from Weather Shield's Collections product line, which will soon offer other traditional designs as well.

Wood Window Workshop

800-724-3081; Fax: 315-733-0933 www.woodwindowworkshop.com Utica, NY 13501

Manufacturer of custom wood windows & doors: any size, shape & species; traditional mortise-&tenon construction with true-divided lites; historic reproduction of double-hung, casement, arched & bent units.

Write in No. 9640

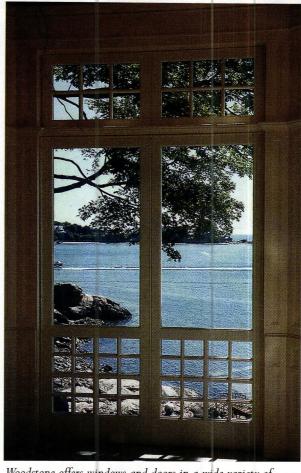


This traditional casement-window out-swing assembly was custom fabricated by Wood Window Workshop with leaded-glass lites.

Woodstone Co.

802-722-9217; Fax: 802-722-9528 www.woodstone.com Westminster, VT 05158

Manufacturer of custom wood windows & doors: wide array of wood species; coped mortise-&-tenon joinery; all shapes, sizes & configurations; screen doors & storm windows; historical & landmark specifications. Write in No. 8430



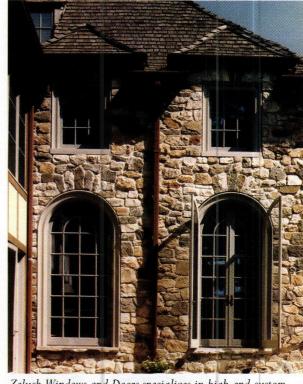
Woodstone offers windows and doors in a wide variety of wood species.

Zeluck Windows and Doors

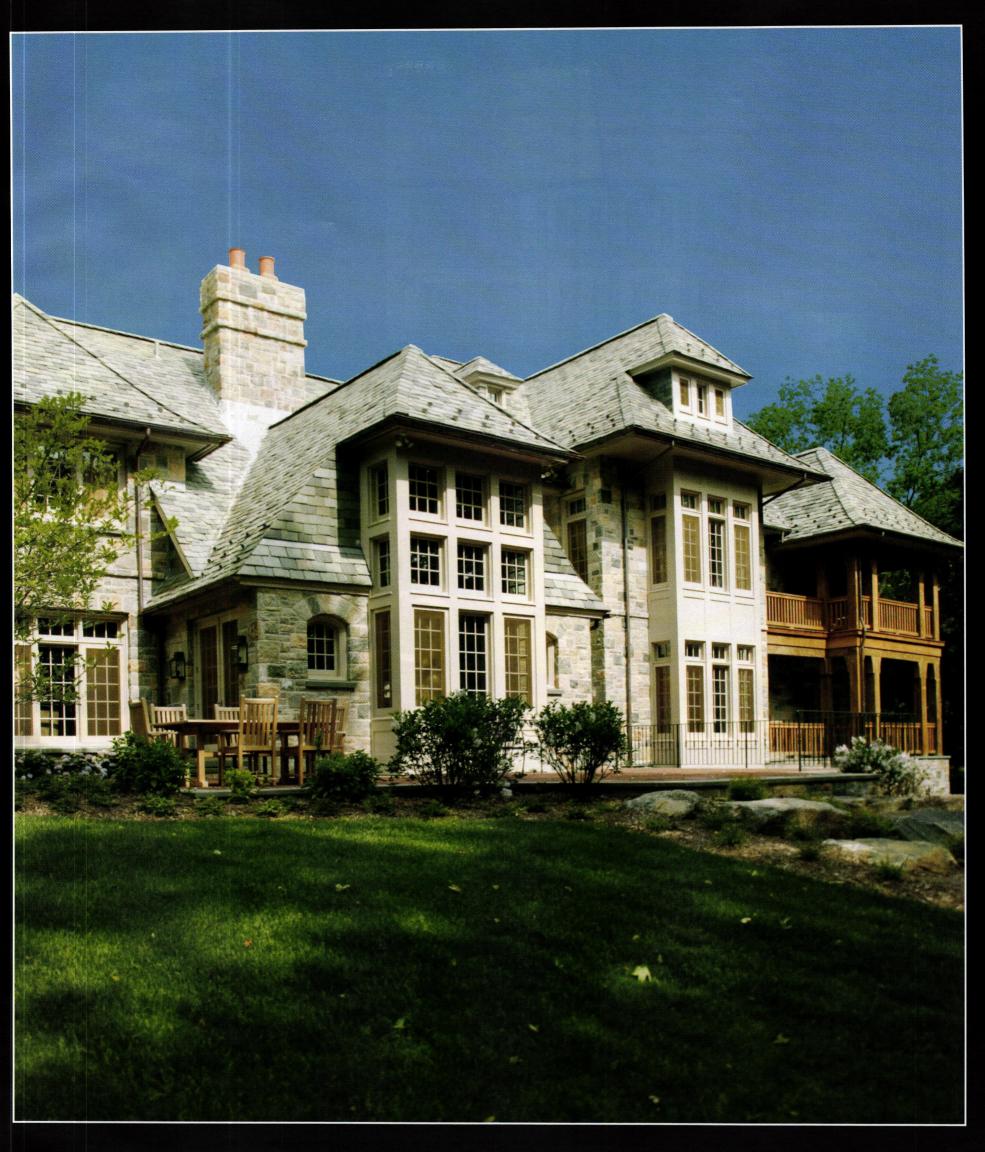
800-233-0101; Fax: 718-531-2564 www.zeluck.com Brooklyn, NY 11234

Manufacturer of handcrafted wood windows & doors: round top, oval, round & casement; historic window replication; custom shapes; hardwood, mahogany, teak, cherry, cedar & more from responsibly managed forests.

Write in No. 6920



Zeluck Windows and Doors specializes in high-end custom wood windows, like these European arched models.





www.artisticdoorsandwindows.com

1.800.278.3667

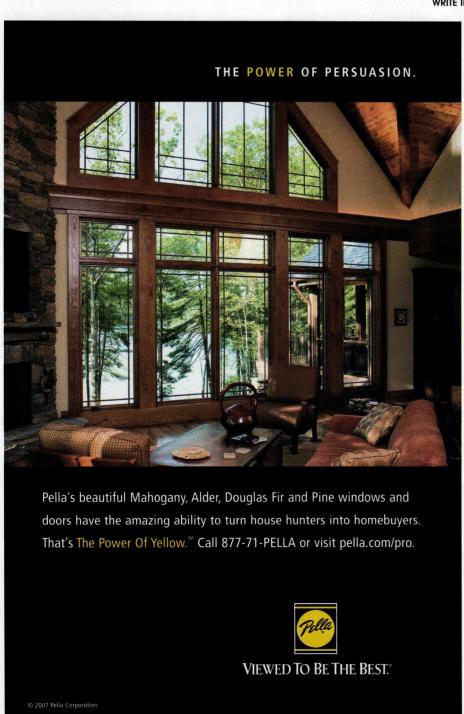


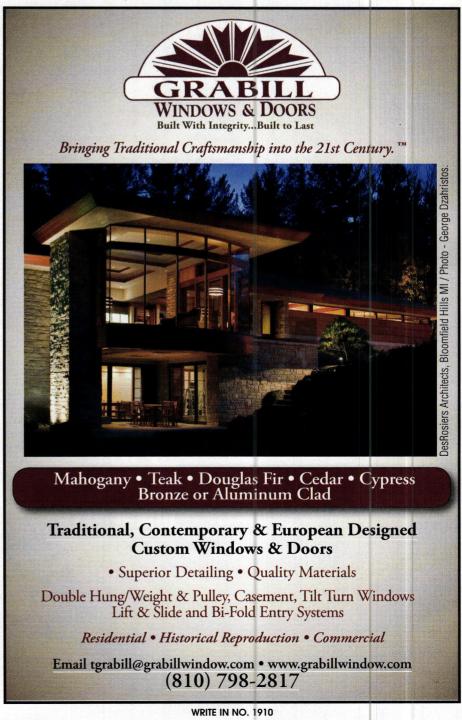






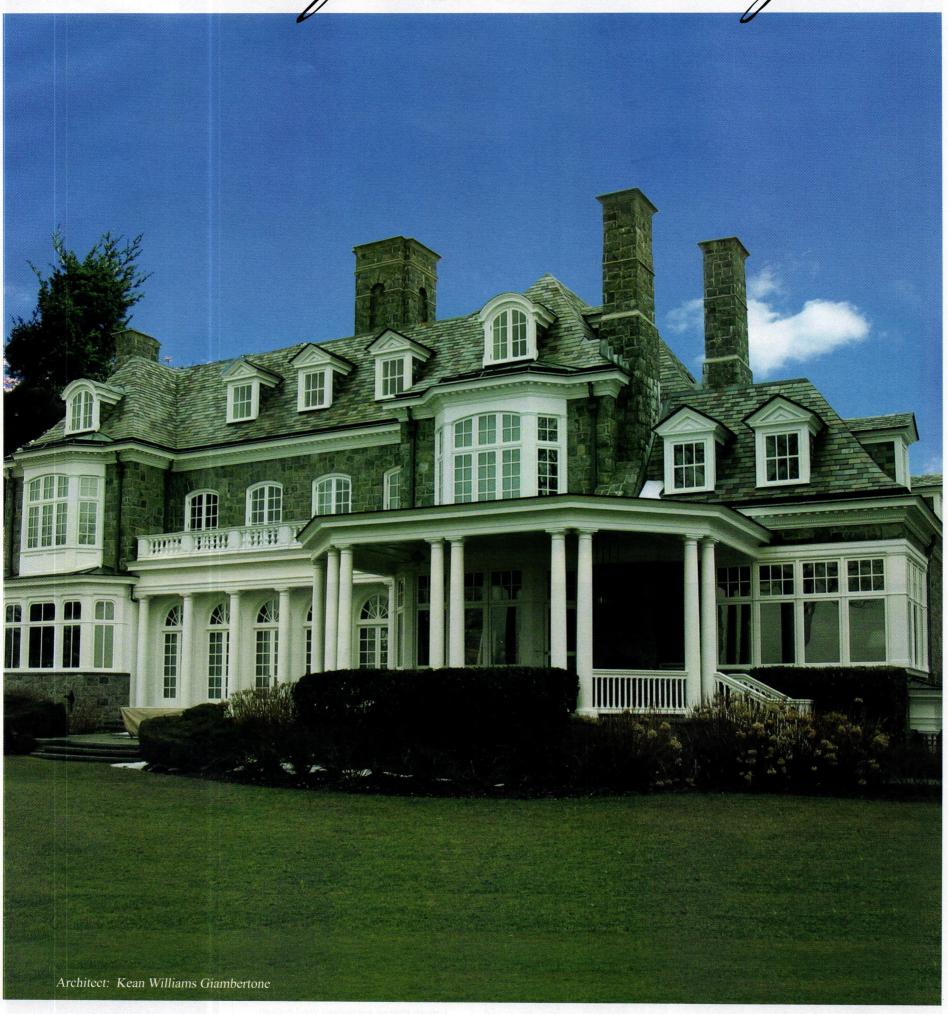






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Zeluck units are Dade County, Hurricane Impact, SBCCI, IBC & AAMA Certified

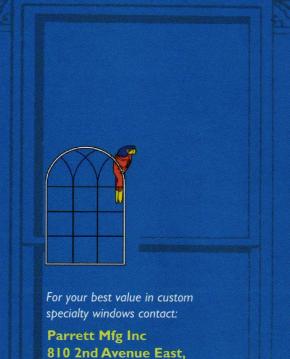
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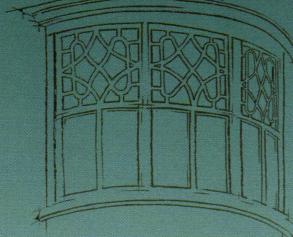
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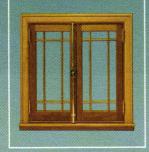
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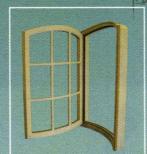
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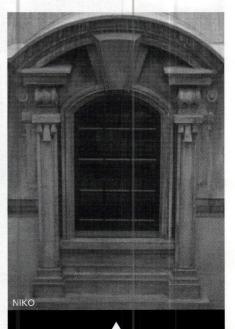
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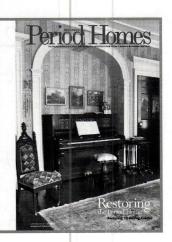


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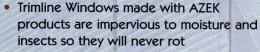




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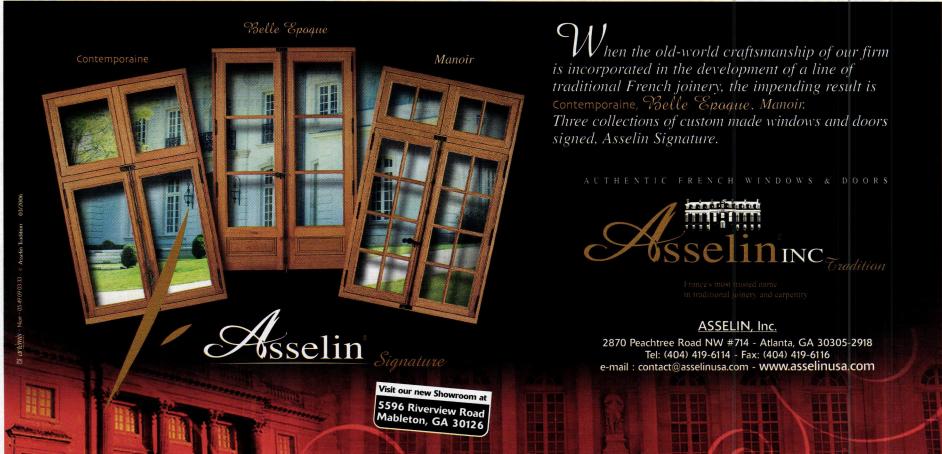
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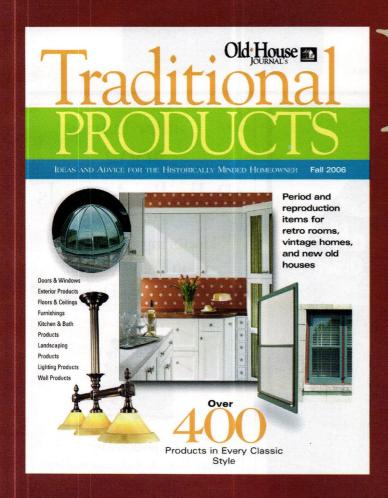


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Manufacturer of custom steel windows & doors; historical replicas & modern styles; casement, pivot, awning, projecting, fixed-lite & round-top windows; variety of hardware & finishes.

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Manufacturer of aluminum building products:

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800-204-3858; Fax: 256-761-1967 www.allenmetals.com Talladaga, AL 35161

Manufacturer of custom ornamental metal castings: capitals, fences, doors, windows, lighting, planters, gazebos, grilles, skylights, cresting, fountains & porch parts; iron, aluminum, bronze, brass, stainless steel & ductile iron.

Fenestra America, LLC

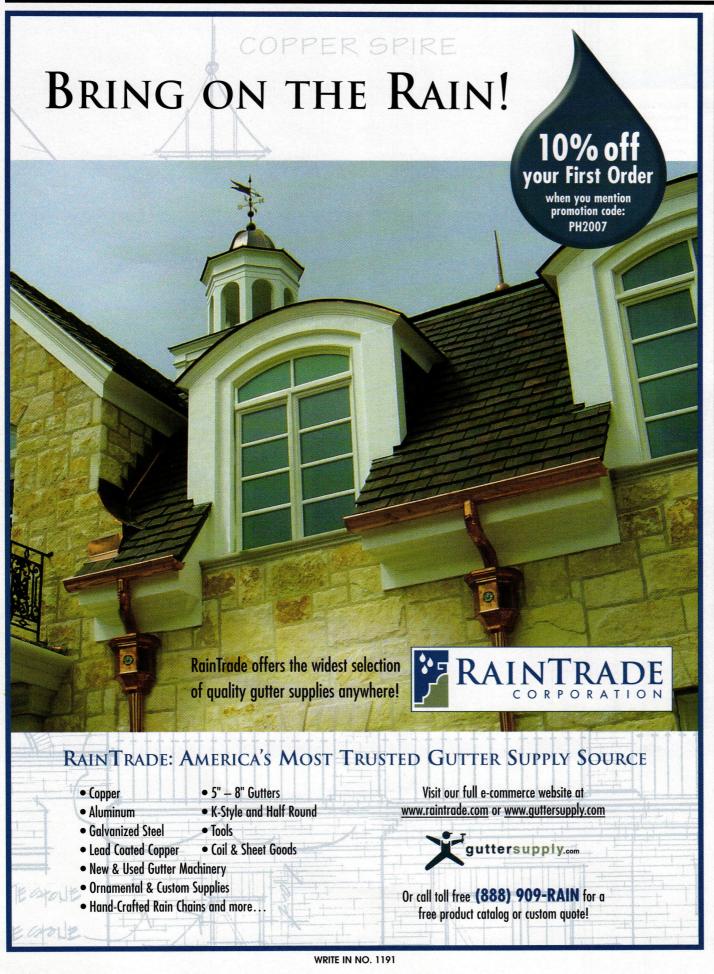
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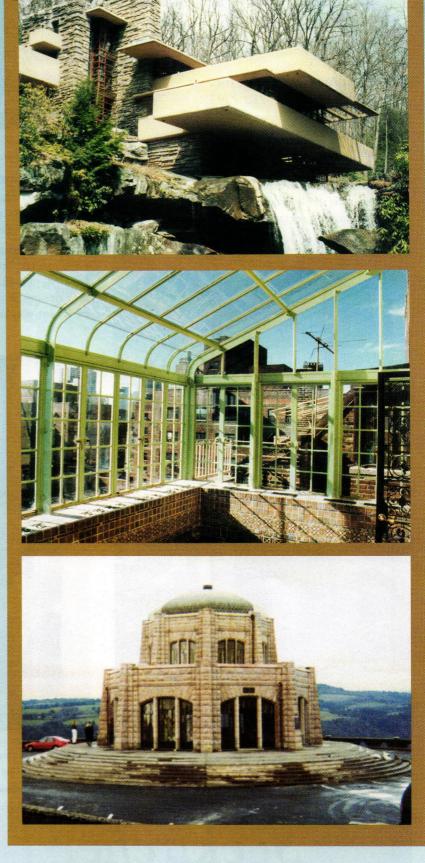


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Designer & custom fabricator of ornamental metalwork: columns, lighting, grilles, doors, windows, skylights & more; cast iron, bronze, aluminum & wrought iron/steel; Arts & Crafts, Victorian & other styles; restoration services.

Write in No. 1210



A craftsman assembles a 3x5-ft. bronze window in the Historical Arts & Casting studio.

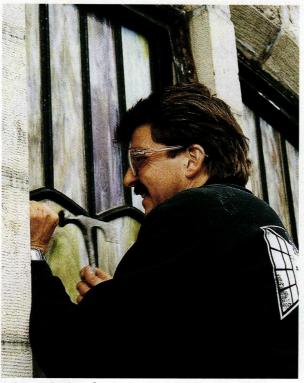


Rohlf's furnished and installed new steel-casement frames and leaded-glass windows for this residence in Connecticut.

Rohlf's Stained & Leaded Glass Studio, Inc.

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Robert Seekircher of Seekircher Steel Window Repair Corp. works on a steel casement window of a National Registry Landmark Building in Portland, OR.

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Torrance Steel Window produced the steel casements for this columned opening.



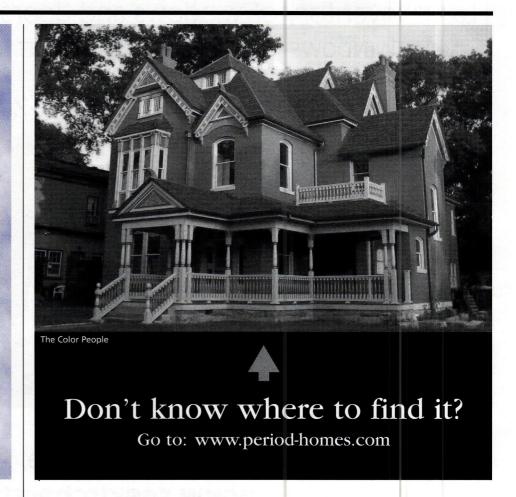
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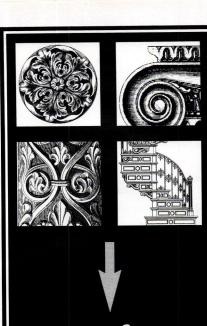
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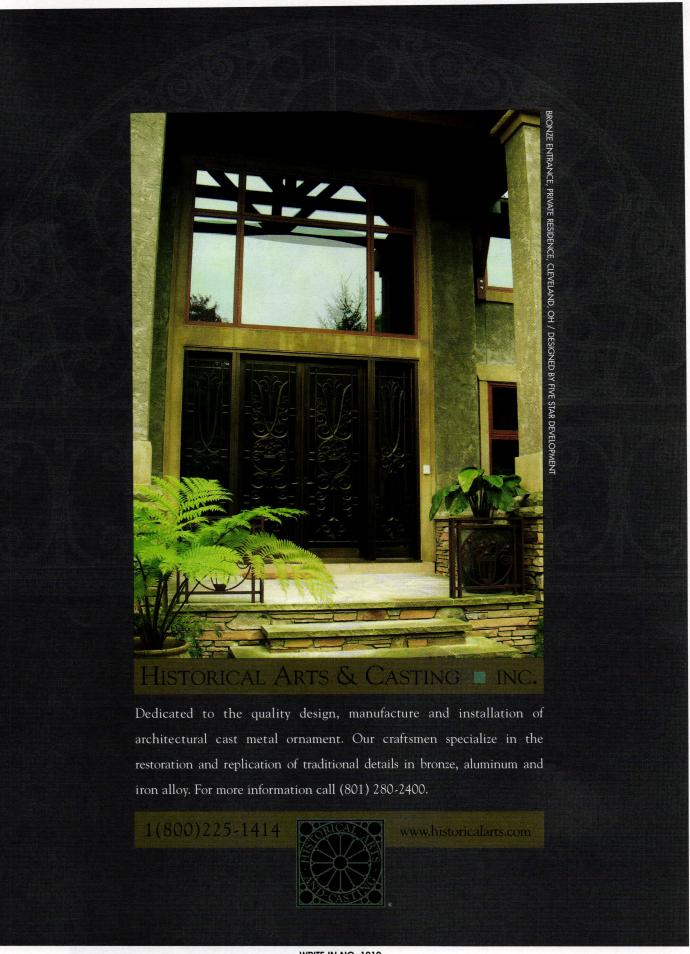




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Architectural Iron Co. offers stock cast-iron window weights and custom weights in cast lead and cast iron.

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800-370-8808; Fax: 603-942-7465 www.aresource.com Northwood, NH 03261

Supplier of hardware: for doors, windows & cabinets; window pulleys in cast bronze & brass; custom weights; awning hardware, window locks & more. Write in No. 1670



These sash pulleys by Architectural Resource Center are offered in brass and bronze.

Ball & Ball Hardware

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Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services. Write in No. 2930

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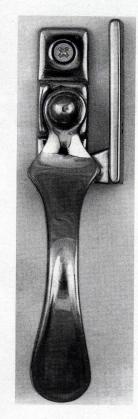
Supplier of replacement window hardware: antique & original parts for windows & doors; sash weights, pulleys & locks, handles & operators; shutter, drapery & awning hardware; sliding- & folding-garagedoor hardware & more.

Crown City Hardware Co.

626-794-1188; Fax: 626-794-1439 www.restoration.com Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles.

Write in No. 432



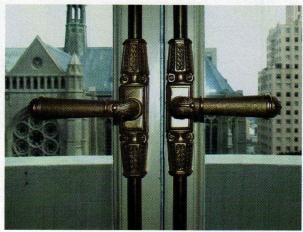
This casement fastener from Crown City has a special non-mortisetype strike.

Davenport Hardware Co.

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Supplier of period door & window hardware: distributor of P.E. Guerin, E.R. Butler, Valli & Valli, Nanz, Baldwin, Rocky Mountain & most other major manufacturers; sales, consultation, specifications & hardware schedules.

Write in No. 374



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Decorative Hardware Studio

914-238-5251; No fax www.decorative-hardware.com Chappaqua, NY 10514

Custom manufacturer of solid brass/crystal drapery, curtain, door & window hardware; primary line is the American Heritage collection; can modify existing line or fabricate a total custom drapery hardware scheme to spec.

Write in No. 51

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Manufacturer of handmade period hardware: furniture, door, window & builders' hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog \$25. Write in No. 343

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James Peters & Son, Inc.

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Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.

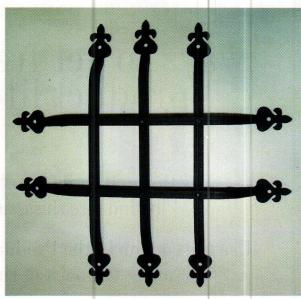
Write in No. 1240

Kayne & Son Custom Hardware, Inc.

828-667-8868; Fax: 828-665-8303 www.customforgedhardware.com Candler, NC 28715

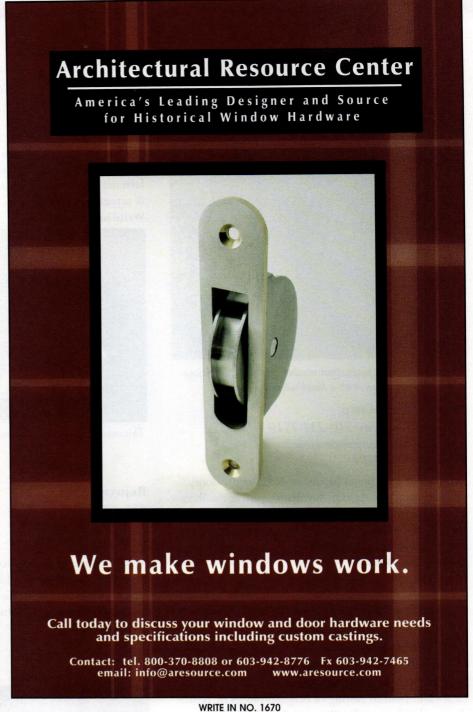
Custom fabricator of door, window, gate, garage, cabinet & shutter hardware: hand-forged steel, copper & bronze or cast bronze; repairs, restorations & reproductions; standard & custom weathervanes; catalog \$5.

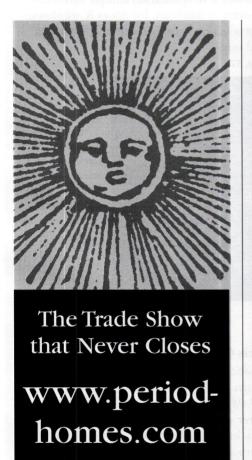
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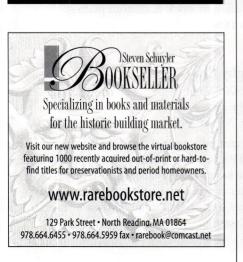


This hand-forged fleur-de-lis window grill was fabricated by Kayne & Son.



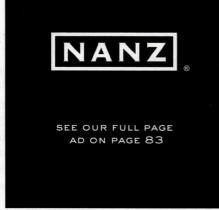








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Write in No. 7600

Merit Metal Products

215-343-2500; Fax: 215-343-4839 www.meritmetal.com Warrington, PA 18976

Manufacturer of solid-brass door, window & cabinet hardware: custom casting of original pieces or reproduction hardware; plain-bearing & ball-bearing doorsize hinges & pull-apart hinges.

Mitchell, D.C.

302-998-1181; Fax: 302-994-0178 www.dcmitchell.org Wilmington, DE 19804

Supplier of reproduction period door, window, shutter & furniture hardware: box locks, strap hinges, shutter tiebacks & more; brass & iron; foundry, machine-tool & press work; steel fabrication, metal forging & finishing.

Write in No. 2800

Patten Design

714-894-0131; Fax: 714-894-0031 www.pattendesign.com Huntington Beach, CA 92649

Manufacturer of custom door & window hardware: knobs, levers, locksets, pulls, hinges, cremones & escutcheons; non-ferous metals & stainless steel; all styles; large & small runs.



Patten Design supplies hand-carved architectural hardware, including this cremone bolt.

Phelps Co.

802-257-4314; Fax: 802-258-2270 www.phelpscompany.com Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.

Write in No. 6001

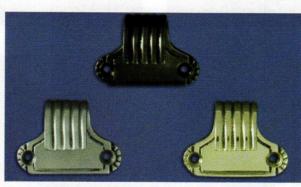


This casement stay was manufactured by Phelps in polished brass.

Rejuvenation

888-401-1900; Fax: 503-227-4827 www.rejuvenation.com Portland, OR 97210

Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery. Write in No. 7630



Solid-brass sash lifts from Signature Hardware feature a finger grip with a reed design; they measure 2 in. wide x $1\frac{1}{2}$ in. tall and are available in three finishes.

Signature Hardware

866-475-9707; Fax: 859-431-4012 www.signaturehardware.com Erlanger, KY 41017

Direct distributor of traditional cast-iron & acrylic bathtubs, porcelain sinks, brass faucets, shower rods & rings, floor registers & air returns; decorative door & window hardware; electric & gas lighting. Write in No. 576



The Golden Lion imported this brass cremone bolt for use with doors or casement windows.

The Golden Lion, Inc.

310-398-2848; Fax: 310-398-0605 www.thegoldenlion.com Los Angeles, CA 90066

Importer of European hardware for cabinetry & other residential uses: hinges, locks, cremone bolts & more; wrought-iron to hand-chiseled bronze; decorative grilles & rosettes for grilles; line of antiques.

Write in No. 115

The Nanz Company

212-367-7000; Fax: 212-367-7375 www.nanz.com New York, NY 10013

Designer & manufacturer of period-style residential door & window hardware: Gothic to Modern; specialized finishes; works directly with architects, designers & builders; consultation, specification & restoration services.

Call for more information.

Van Dyke's Restorers

800-237-8833; Fax: 605-796-4085 www.vandykes.com Woonsocket, SD 57385

Supplier of antique architectural elements: furniture reproduction kits; lamp parts & switch plates; mantels, corbels, molding& legs; gate, door, window & other hardware; clawfoot tubs, sinks & toilets.

Vintage Hardware

360-379-9030; 360-379-9029 www.vintagehardware.com Port Townsend, WA 98368

Custom fabricator of restoration antique hardware: interior & exterior hardware for doors & windows; antique reproduction lighting fixtures; for home & commercial use.

Write in No. 57



Vintage Hardware carries a complete line of window hardware including window pulleys, sash stays and transom hardware.

Von Morris Corporation

800-646-6888; Fax: 800-646-8988 www.vonmorris.com

Manufacturer of architectural hardware: hinges, door & trim locks, pocket & screen-door locks & latches, cremone bolts, door stops & hooks, window hardware & more; brass, bronze & stainless steel; up to 20 finishes in stock & custom plating.

Write in No. 1528

Wm. J. Rigby Co.

Camden, NJ 08102

607-547-1900; No fax www.wmjrigby.com Cooperstown, NY 13326

Supplier of unused, original builders' hardware: 1860s to 1940s; knobs, escutcheons, locksets, hinges, door knockers, doorbells, push plates & more; shutter & window hardware; brass, bronze, steel & nickel; restored antique hardware.

Write in No. 8410

Screens & Storms

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Adams Architectural Wood Products

888-285-8120; Fax: 563-285-8003 www.adamsarch.com Eldridge, IA 52748

Manufacturer of traditional custom wood doors, window sash & units, screens, storms & combinations: all shapes, sizes & wood species; glazing, restoration glass, mortise-&-tenon construction, true-divided lites & more.

Call for more information.

Allied Window, Inc.

800-445-5411; Fax: 513-559-1883 www.alliedwindow.com Cincinnati, OH 45241

Manufacturer of "invisible" aluminum storm windows: storm/screen combo, round top, curved/bent & custom shapes; mechanical, magnetic & sliding liftout fastenings; acrylic, lexan, UV-resistant, standard, tempered & low-E glass.

Write in No. 690



This window features the Historic-One-Lite HOL-B invisible storm from Allied Window.

Arch Angle Window & Door

330-723-2551; Fax: 330-722-4389 www.archangleohio.com Medina. OH 44256

Custom fabricator of special shape aluminum storm doors, windows & screens: round top, arch top, Cathedral & Gothic designs; tempered & low-E glass. Write in No. 52



Arch Angle provided the storm windows for this residence.

Architectural Components, Inc.

413-367-9441; Fax: 413-367-9461 www.architecturalcomponentsinc.com Montague, MA 01351

Custom fabricator of wood windows & doors: traditional details, materials & joinery; paneled, carved, louvered, French, pocket & art-glass doors; complete entryways; screen & storm doors; casings & moldings; mantels; replications.

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Cityproof Windows

718-786-1600; Fax: 718-786-2713 www.cityproof.com Long Island City, NY 11101

Custom manufacturer of interior window systems in aluminum: noise reducing & draft/dirt eliminating; thermal control; storm/screen combos, round top & custom shapes; mechanical fastenings; acrylic, lexan, UV-resistant, low-E & more.

Write in No. 2390



This Victorian-style screen door was manufactured by Coppa Woodworking.

Coppa Woodworking

310-548-4142; Fax: 310-548-6740 www.coppawoodworking.com San Pedro, CA 90731

Manufacturer of wood screen & storm doors: more than 200 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, window screens, storm windows & dressing screens.

Write in No. 9600



These Victorian-style screen doors were crafted by Cumberland Woodcraft from solid Spanish cedar for extended durability.

Cumberland Woodcraft Co.

717-243-0063; Fax: 717-243-6502 www.cumberlandwoodcraft.com Carlisle, PA 17013

Manufacturer & distributor of handcrafted millwork & ornament: Spanish cedar, poplar & mahogany; licensee of the Victorian Society in America for wood trim; columns, screens & storms, mantels, trim, cornices & porch parts.

Write in No. 1310

Grabill Windows & Doors

810-798-2817; Fax: 810-798-2809 www.grabillwindow.com Almont, MI 48003

Custom manufacturer of solid-wood & bronze-clad windows & doors: casements, tilt-turn, European inswing & historically accurate double-hung windows with weight-&-pulley operation; hardware finishes, profiles, glass & stained glass.

Write in No. 1910

Innerglass Window Systems

800-743-6207; Fax: 860-651-4789 www.stormwindows.com Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: automatically conform to openings, compensating for out-of-square conditions; no sub-frame needed; all glazing options; easy installation.

Write in No. 909



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King Architectural Metals

800-542-2379; Fax: 800-948-5558 www.kingmetals.com Dallas, TX 75228

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Write in No. 270

Mon-Ray, Inc.

800-544-3646; Fax: 763-546-8977 www.monray.com Minneapolis, MN 55427

Manufacturer of DeVAC aluminum windows: replacement or secondary systems; operating double-hung, slider & fixed openings; custom radius shapes matched (round top, arch, Gothic & more); ½- to ½-in. glazing thickness.

Write in No. 1288

New York Window Corp.

347-538-2075; Fax: 914-206-4654 12G White St. Buchanan, NY 10511

Manufacturer & installer of period-style door & window screens & storm panels: for steel casement windows; interior & exterior storm windows.

Write in No. 1587

Phelps Co.

802-257-4314; Fax: 802-258-2270 www.phelpscompany.com Brattleboro, VT 05301

Manufacturer & designer of traditional, hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.

Write in No. 6001

The Wood Factory

936-825-7233; Fax: 936-825-1791 111 Railroad St. Navasota, TX 77868

Manufacturer of historically correct Victorian mill-work: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos. Write in No. 7120



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accurate millwork, such as
this screen door.

Victoriana East

856-910-1887; Fax: 856-910-1884 www.victorianaeast.com Merchantville, NJ 08109

Manufacturer & restorer of Victorian wood elements: brackets, corbels, lattice, porch parts, turnings, gable decorations & radius & flat moldings; shutters & shutter hardware; screen & storm doors & windows & combinations.

Write in No. 1101



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Vintage Woodworks

903-356-2158; Fax: 903-356-3023 www.vintagewoodworks.com Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more. Write in No. 1061

Vixen Hill

800-423-2766; Fax: 610-286-0051 www.vixenhill.com Elverson, PA 19520

Manufacturer of screen doors & porch enclosures in western red cedar: window boxes & other accessories; shutters, pergolas, gazebos, arbors & more.



Screen doors manufactured by Vixen Hill are available in many different styles.

Woodstone Co.

802-722-9217; Fax: 802-722-9528 www.woodstone.com Westminster, VT 05158

Manufacturer of custom wood windows & doors: wide array of wood species; coped mortise-&tenon joinery; all shapes, sizes & configurations; screen doors & storm windows; historical & landmark specifications.

Write in No. 8430



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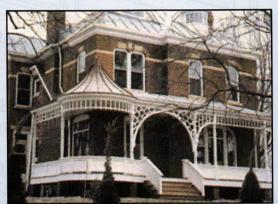


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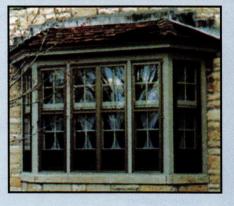
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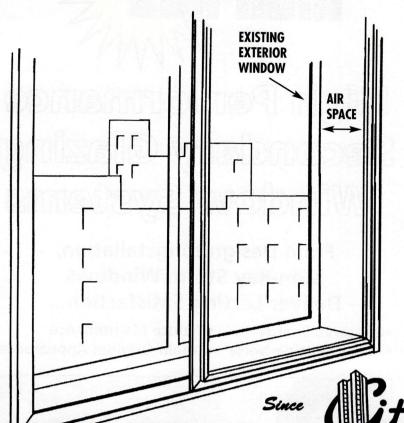


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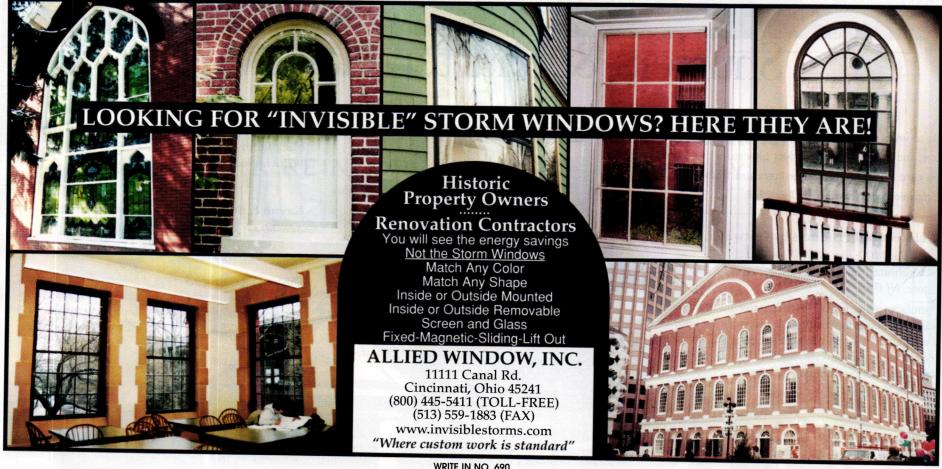
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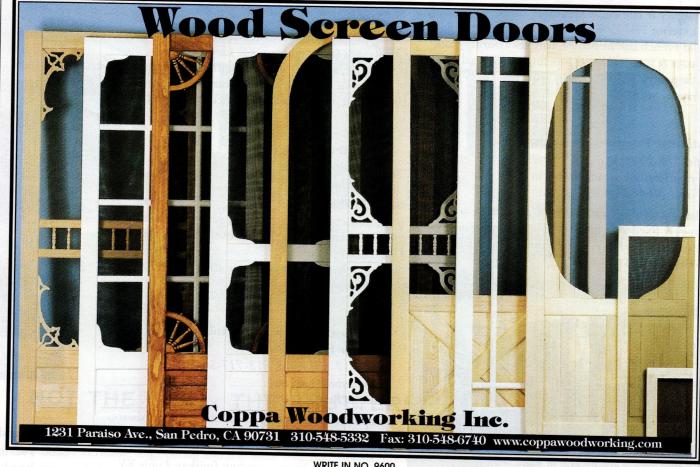
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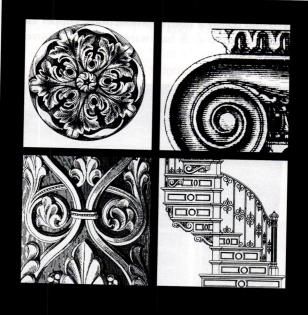


WRITE IN NO. 1061



WRITE IN NO. 7120





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Maguire Iron Corp.

510-234-7569; Fax: 510-232-7519 www.maguireironcorporation.com Richmond, CA 94801

Supplier of traditional hardware & lanterns: door, cabinet, window, shutter, furniture, gate & mailbox hardware; knobs & levers with compatible locks of various backsets & functions; wrought-iron, pewter, rust, brass & bronze finishes.

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302-998-1181; Fax: 302-994-0178 www.dcmitchell.org Wilmington, DE 19804

Supplier of reproduction period door, window, shutter & furniture hardware: box locks, strap hinges, shutter tiebacks & more; brass & iron; foundry, machine-tool & press work; steel fabrication, metal forging & finishing.

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Shuttercraft, Inc.

202-245-2608; Fax: 203-245-5969 www.shuttercraft.com Madison, CT 06443

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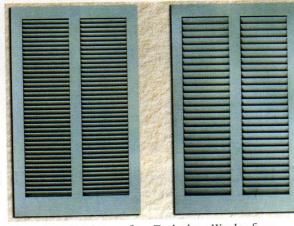
Traditional movable shutters from Shuttercraft feature 11/4-in. narrow louvers and are often bi-folded in upper and lower rows; they are available in poplar and red oak.

Timberlane Woodcrafters, Inc.

800-250-2221; Fax: 215-616-0753 www.timberlaneshutters.com Montgomeryville, PA 18936

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Write in No. 1101

Vixen Hill

800-423-2766; Fax: 610-286-0051 www.vixenhill.com Elverson, PA 19520

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Wm. J. Rigby Co.

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Write in No. 8410



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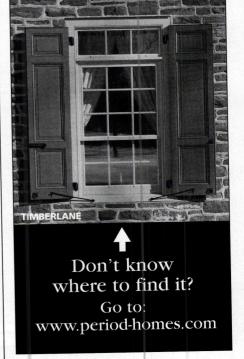
706-672-1214 www.shutterdepot.com **WRITE IN NO. 6830**

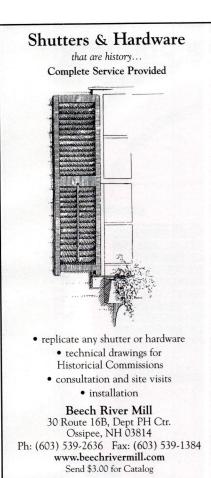
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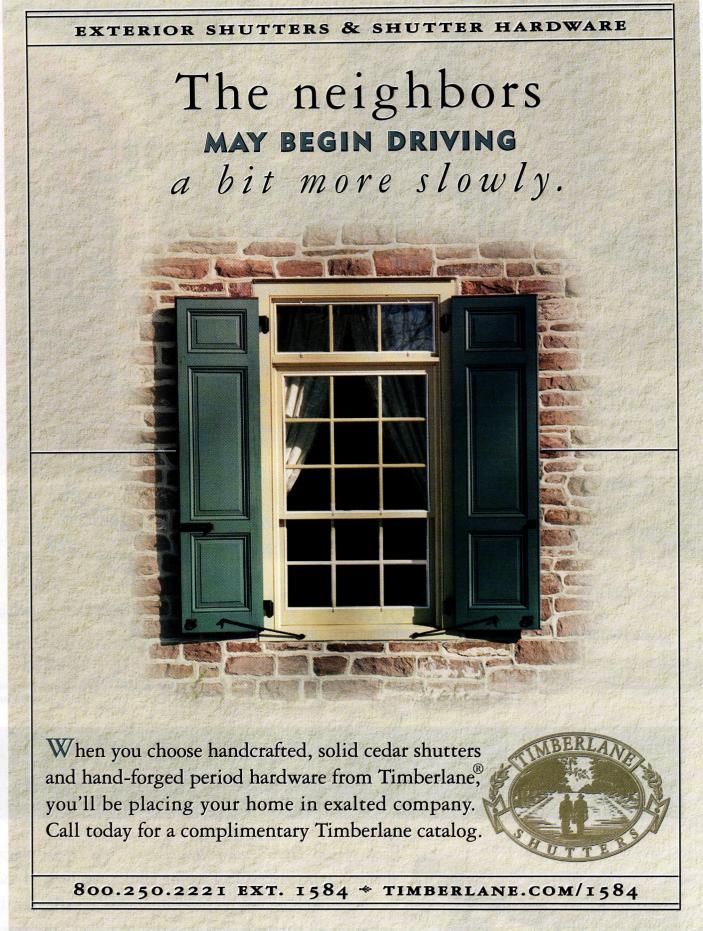
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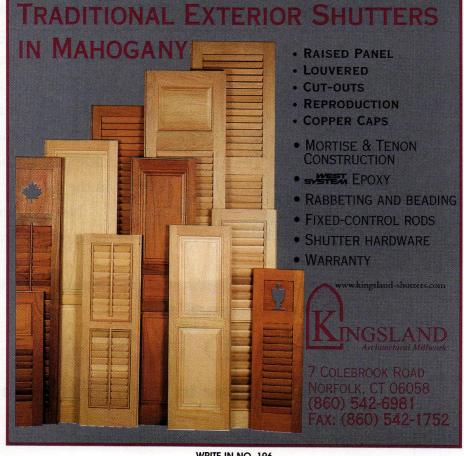
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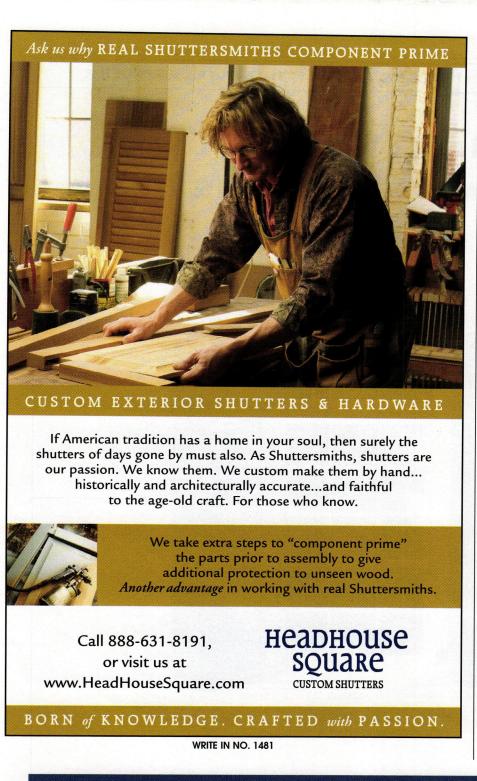
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Jack Wallis Doors & Stained Glass

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Chimneys

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New and antique in a range of styles,

chimney pots are available from ChimneyPot.com sizes and colors.

ChimneyPot.com

724-345-3601; Fax: 724-345-8243 www.chimneypot.com

Avella, PA 15312

Supplier of terra-cotta chimney pots & antique castiron leader boxes: new, antique & custom American chimney pot styles; more than 1,200 chimney pots in stock from around the world.

Write in No. 410

CopperCraft, Inc.

800-486-2723; Fax: 817-490-9661 www.coppercraft.com Keller, TX 76248

Fabricator of architectural sheet metal using traditional metalworking skills & modern technology: spires, weathervanes, dormers, cupolas, cornices, gutters, metal roofing, cladding, chimney caps & more; copper & lead-coated copper.

Write in No. 1490

Durable Slate Co., The

800-666-7445; Fax: 614-299-7100 www.durableslate.com Columbus, OH 43201

Contractor: historic restoration services; plaster restoration, interior & exterior molded ornament, weathervanes, gutters, cupolas, chimney restoration, custom designs, roofing & installation; in the Midwest, East & South; since 1986.

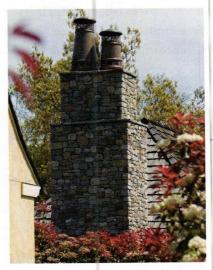
Write in No. 3720

Gladding, McBean

800-776-1133; Fax: 916-772-6718 www.gladdingmcbean.com Roseville, CA 95747

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, piazza floor tile & garden pottery: CAD drawings; color matching.

Write in No. 6010



Several styles of copper chimney pots are available from Jack Arnold, including the Bishop and Bishop II models.

Jack Arnold – European Copper 800-391-0014; Fax: 918-494-0884 www.jackarnold.com

Tulsa, OK 74133

Manufacturer of custom copper chimney pots: 3 styles & 7 sizes; patina finish; UL listed; for masonry & pre-engineered fireplace systems. Write in No. 1379

No 9 Studio UK

011-44-1769-540-471; Fax: 011-44-1769-540-864 www.no9uk.com

Umberleigh, Devon, England, UK EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features. Write in No. 1321



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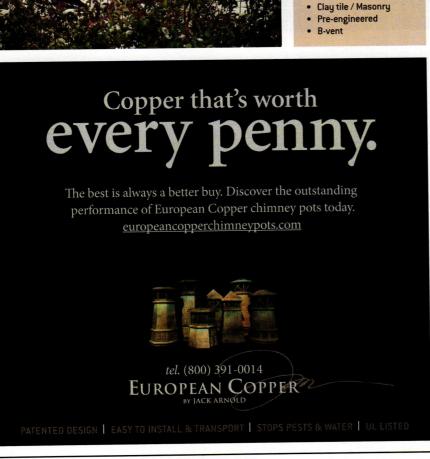


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CopperCraft, Inc.

800-486-2723; Fax: 817-490-9661 www.coppercraft.com Keller, TX 76248

Fabricator of architectural sheet metal using traditional metalworking skills & modern technology: spires, weathervanes, dormers, cupolas, cornices, gutters, metal roofing, cladding, chimney caps & more; copper & lead-coated copper.

Write in No. 1490

Custom-Bilt Metals

800-886-2458; Fax: 909-664-1586 www.custombiltmetals.com Chino, CA 91710

Manufacturer & supplier of standing-seam, shake, shingle & tile roofing: galvanized, painted steel, aluminum & copper; leaders, leader boxes & gutters.



This standing-seam roofing, model #STS-360 from Custom-Bilt Metals, provides 36-in. coverage and has a 1½-in.-tall seam.

Durable Slate Co., The

800-666-7445; Fax: 614-299-7100 www.durableslate.com Columbus, OH 43201

Contractor: historic restoration services; plaster restoration, ornamental plaster work, replication of original plaster ornament, custom designs, roofing & installation; in the Midwest, East & South; since 1986. Write in No. 3720

GAF Materials Corp.

973-628-3000; Fax: 973-628-3865 www.gaf.com Wayne, NJ 07470

Manufacturer of roofing: Timberline fiberglass asphalt shingles with wood look; Slateline imitation-slate shingles; Country Mansion shingles with natural-stone or slate look; metal roofing.

Hans Liebscher Custom Copper Works & Sheet Metal, Inc.

760-471-5114; No fax www.hanscopper.com San Marcos, CA 92069

Fabricator of copper sheet-metal roofing & ornament: horizontal-radius curved gutters, gutter hardware,

stampings, gargoyles, leader heads, weathervanes, finials, cupolas, smooth downspout elbows, patented copper shingles & more.

NIKO Contracting Co.

412-687-1517; Fax: 412-687-7969 www.nikocontracting.com Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards; many metals.

Write in No. 8300



NIKO installed this batten-seam and flat-lock copper roof.

Pfister Roofing

973-569-9330; Fax: 973-569-9333 www.pfisterroofing.com Paterson, NJ 07524

Custom fabricator of copper work: installation of slate & tile roofing: new & salvaged; standing seam; historic restoration.

Pinacle, LLC

610-326-7433; Fax: 610-326-9923 www.pinaclellc.com Pottstown, PA 19465

Supplier of roofing: slate, tile, metal & asphalt; gutters, snowguards & more.

Write in No. 154

RainTrade Corp.

888-909-RAIN; Fax: 847-283-0007 www.guttersupply.com Lake Bluff, IL 60044

Manufacturer & supplier of gutter materials & equipment: gutters, flashing, conductor heads, downspouts, coils, cupolas, snowguards, sheet-metal roofing, architectural sheet metal, hangers, strainers, fasteners & more.

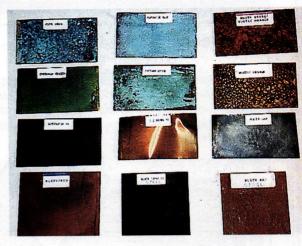
Write in No. 1191

Sur-Fin Chemical Corp.

323-262-8108; Fax: 323-264-7734 www.surfinchemical.com Los Angeles, CA 90023

Supplier of patinas: for copper, brass, bronze, galvanized steel, iron, pewter, solder & aluminum; interior/exterior lacquers for metals.

Write in No. 5620



Metal patinas from Sur-Fin can be used for many applications, including roofing.

W.F. Norman Corp.

800-641-4038; Fax: 417-667-2708 www.wfnorman.com Nevada, MO 64772

Fabricator of sheet-metal ornament: hundreds of stock designs of cornices, moldings, brackets, back-splashes, pressed-metal ceilings, siding, roofing, cresting & more; duplication from samples or drawings. Write in No. 520



W.F. Norman supplies style "A" shingles (left) and style "C" shingles in 16-oz. copper and 28-ga. galvalume; each shingle measures $8\frac{1}{4} \times 12$ in.

Weather Guard Building Products

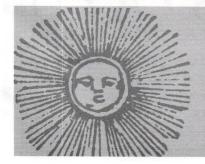
800-999-6240; Fax: 303-307-0909

www.wgbp.com Denver, CO 80239

Manufacturer of metal roofing systems & accessories: snowguards, finials, gutters, weathervanes, roof flashing, leaders & roofing tools; aluminum, galvinzed steel, Zincalume, Rheinzink & copper.



Weather Guard manufactured these standing-seam metal roofing panels.



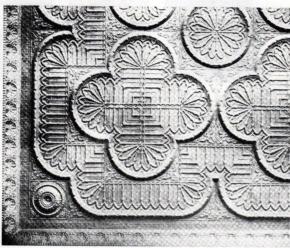
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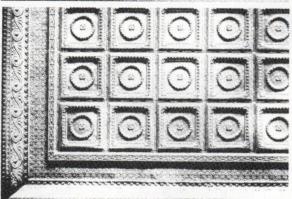
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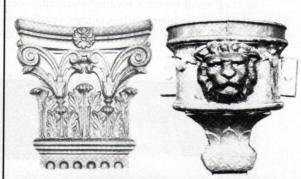
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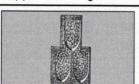
★ Cornices ★ Moldings ★ Capitals ★ Brackets ★ Corbels ★ Rosettes ★ Balusters ★ Urns ★ Festoons ★ Finials ★ Scrolls ★ Leaves ★ Friezes ★ Glass pendand frames ★ Cresting ★ Garlands ★ Panel Ornaments ★ Lion Heads ★ Conducter heads & fittings

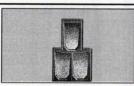


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Slate Roofs

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Concrete tile roofing from Bartile, such as Colonial Gray look-alike New England Slate, produces the appearance of quarried slate.

Bartile Roofs, Inc.

800-933-5038; Fax: 801-295-3485 www.bartile.com Centerville, UT 84014

Custom fabricator of color-blended lightweight concrete roof tile: interlocking turret tile; slate- & wood shingle-replica tile; more than 300 colors & 9 profiles. Write in No. 1182



The Durable Slate Co. used salvaged Vermont weathering green slate to restore the slate roof of this historic waterfront home in Dunedin, FL.

Durable Slate Co., The

800-666-7445; Fax: 614-299-7100 www.durableslate.com Columbus, OH 43201

Contractor: historic restoration services; plaster restoration, ornamental plaster work, replication of original plaster ornament, custom designs, roofing & installation; in the Midwest, East & South; since 1986. Write in No. 3720

Evergreen Slate Co.

518-642-2530; Fax: 518-642-9313 www.evergreenslate.com Granville, NY 12832

Manufacturer of natural Vermont roofing slate: wide range of sizes, colors & thicknesses; replacement

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Write in No. 605



Evergreen Slate's Semi-Weathering gray slate complements the copper and multi-colored brick on this residence.

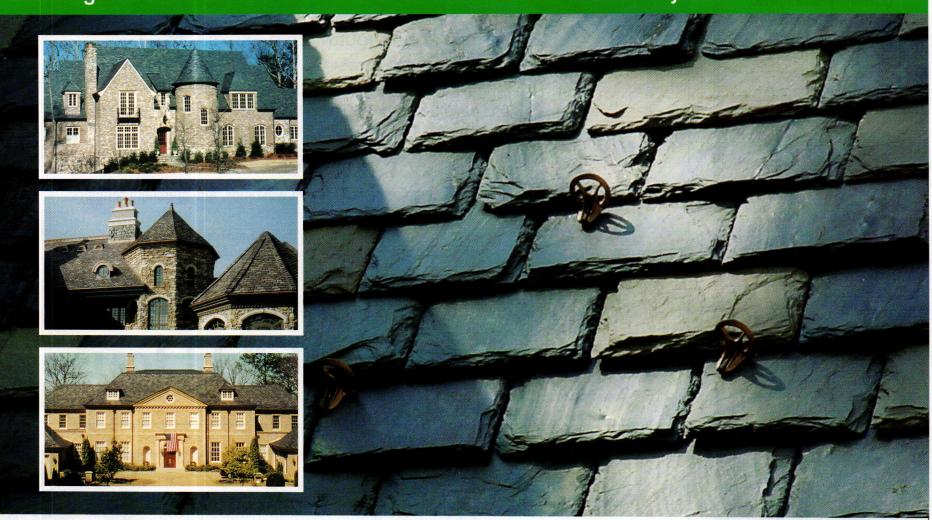
Ludowici Roof Tile, Inc.

800-945-8453; Fax: 740-342-0025 www.ludowici.com New Lexington, OH 43764

Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes; ceramic slate replicas & slate color matching; custom colors & shapes.

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NIKO Contracting Co.

412-687-1517; Fax: 412-687-7969 www.nikocontracting.com Pittsburgh, PA 15213

Nationwide contractor, fabricator & installer of architectural sheet metal & roofing: slate, tile, metal & other roofing; ornamental ceilings, cresting, finials, cornices, cupolas, domes, steeples & snowguards; many metals.

Write in No. 8300

Northern Roof Tile Sales Co.

905-563-1753; Fax: 905-563-9668 www.northernrooftiles.com Beamsville, ON, Canada LOR 1B1

Importer of fine clay roofing tile: variety of sizes, shapes & color blends; Mediterranean, French country & old-world English styles; hand-finished Frontier shingle tile; Victorian-style ridge cresting, finials & more.

Write in No. 1586

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Supplier of roofing: slate, tile, metal & asphalt; gutters, snowguards & more.

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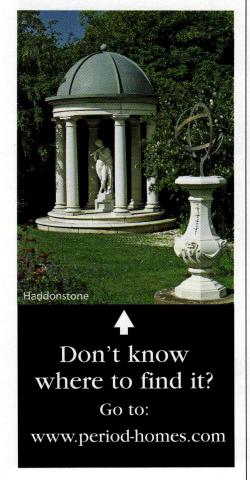
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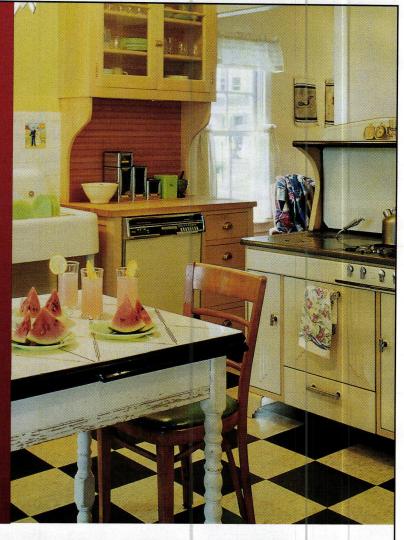
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Tile Roofs

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Sierra Mission tile from Bartile Roofs, shown here in Tampico Red, is designed to create the look of old Mexico.

Bartile Roofs, Inc.

800-933-5038; Fax: 801-295-3485 www.bartile.com Centerville, UT 84014

Custom fabricator of color-blended lightweight concrete roof tile: interlocking turret tile; slate- & wood shingle-replica tile; more than 300 colors & 9 profiles. Write in No. 1182

Durable Slate Co., The

800-666-7445; Fax: 614-299-7100 www.durableslate.com Columbus, OH 43201

Contractor: historic restoration services; plaster restoration, ornamental plaster work, replication of original plaster ornament, custom designs, roofing & installation; in the Midwest, East & South; since 1986. Write in No. 3720



To repair this Ludowici Spanish-tile roof in New Orleans, LA, The Durable Slate Co. built up and reconfigured the drainage system for the copper flat roof and replaced damaged and missing tile.

Entegra Roof Tile

772-223-0005; Fax: 772-221-9690 www.entegra.com

www.entegra.com Stuart, FL 34994

Supplier of tile roofing: Estate "S" double-roll, Spanish "S" Valencia, Skandia & Bermuda tile; trim & accessories; custom tile; many color options. Write in No. 1576

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Manufacturer of clay roof tile, terra cotta, chimney tops & caps, piazza floor tile & garden pottery: CAD drawings; color matching.

Write in No. 1453

Hanson Brick

704-341-8750; Fax: 704-341-8735 www.hansonbrick.com Charlotte, NC 28277

Manufacturer of facing brick & clay pavers: 5 regional collections; 1,000 styles; concrete roof tile.

Write in No. 1226

Hendricks Tile/Hammerstone

804-231-0100; Fax: 866-727-1519 www.hendrickstile.com Ashland, VA 23005

Manufacturer of flat concrete shingle roof tile: various colors & textures; can be customized to resemble wood, slate or other materials.

Write in No. 6340

Ludowici Roof Tile, Inc.

800-945-8453; Fax: 740-342-0025 www.ludowici.com New Lexington, OH 43764

Manufacturer of clay roof tile: wide variety of standard shapes, fittings, sizes & colors; matte, gloss, weathered, fire-flashed, sanded & combed finishes; ceramic slate replicas & slate color matching; custom colors & shapes.

Write in No. 111



This North Carolina residence features Ludowici Roof Tile's Graduated Norman Tile in Norman Black.

NIKO Contracting Co.

412-687-1517; Fax: 412-687-7969 www.nikocontracting.com Pittsburgh, PA 15213

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Write in No. 8300

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011-44-1769-540-471; Fax: 011-44-1769-540-864 www.no9uk.com

Umberleigh, Devon, England, UK EX37 9HF

Manufacturer of terra-cotta architectural elements: chimney pots, Dragon Ridge roofing tile, murals, planters, garden furniture, fountains, sculpture & architectural & monumental ceramics; special brick & features.

Write in No. 1321

Northern Roof Tile Sales Co.

905-563-1753; Fax: 905-563-9668 www.northernrooftiles.com Beamsville, ON, Canada LOR 1B1

Importer of fine clay roofing tile: variety of sizes, shapes & color blends; Mediterranean, French country & old-world English styles; hand-finished Frontier shingle tile; Victorian-style ridge cresting, finials & more.

Write in No. 1586

Pinacle, LLC

610-326-7433; Fax: 610-326-9923 www.pinaclellc.com Pottstown, PA 19465

Supplier of roofing: slate, tile, metal & asphalt; gutters, snowguards & more.

Write in No. 154

Santafe Tile Corp.

888-305-8453; Fax: 305-888-0050 www.santafetile.com Miami, FL 33178

Manufacturer of clay roof tile & accessories: matte & gloss finishes; variety of shapes; more than 50 different colors plus custom colors.

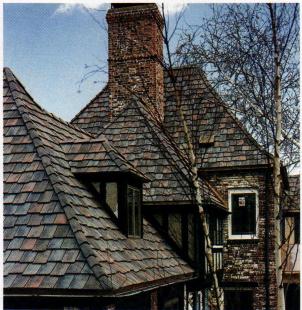
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Vande Hey Raleigh Architectural Roof Tile

800-236-8453; Fax: 920-766-0776 www.vrmtile.com

Little Chute, WI 54140

Manufacturer of roof tile: standard & custom colors & surfaces; 9 styles; lightweight line; cold-climate tile expertise; installation services; 50-year warranty. Write in No. 2840



Architectural concrete roof tile from Vande Hey Raleigh, such as this brown-green sequence laid in a staggered pattern, is designed for durability as well as aesthetics.



WRITE IN NO. 2840

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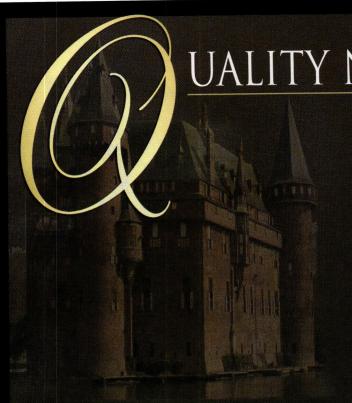
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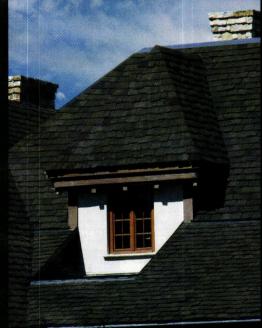
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Calendar of Events

BEAUPORT ARCHITECTURAL TOUR, July 21, 2007. Eastern Point resident and Beauport scholar Phil Hayden will lead an architectural tour of Beauport Museum in Gloucester, MA. Built 100 years ago on the rocks overlooking Gloucester Harbor, Beauport showcases Henry Davis Sleeper's collection of china, folk art and colored glass. The tour will focus on the architectural evolution of the house. Admission is \$15 for Historic New England members and \$25 for non-members. To register, call 978-283-0800.

ICA&CA/GEORGIA TECH CLASSICAL ARCHITECTURE COURSE,

Fall 2007. The Institute of Classical Architecture & Classical America, in collaboration with the College of Architecture at Georgia Institute of Technology in Atlanta, will launch a new Master of Science with a Major in Architecture: Concentration in Classical Design. The one-year program will include a fall semester in New York City (at ICA&CA) and a spring semester in Atlanta (at Georgia Tech) with an option for summer study in Greece and Italy. The course will accommodate up to 15 students, and applications will be accepted through mid-June. For course details, contact Victor Deupi, ICA&CA Arthur Ross director of education, at vdeupi@classicist.org.

ROSELAND COTTAGE TOUR, September 16, 2007. Historic New England offers a behind-thescenes tour of the 1846 Gothic Revival Roseland Cottage in Woodstock, CT. Visitors will be given a rare glimpse into the workings of a large Victorian-era household, with a slide presentation, a walk-through of public spaces and views of the attic, basement, servants' quarters and household. Admission is \$12 for Historic New England members and \$15 for non-members. To register, call 860-928-4074.



Historic New England is offering a behindthe-scenes tour of Roseland Cottage in Woodstock, CT.

IPTW 10TH ANNIVERSARY WORKSHOP, October 11-13, 2007. PTN will hold its 10th Annual Preservation Trades Workshop, in partnership with the National Park Service Historic Preservation Training, at the Jenkins Cannery in Frederick, MD. In addition to demonstrations, presentations, hands-on sessions and the Preservation Trades Jobs Fair, highlights will include the presentation of the 2007 Askins Achievement Award, the annual IPTW auction, music and social events. Within a short distance of the IPTW venue are the Community Bridge Mural, an award-winning trompe l'oeil at the Carroll Street Bridge, and the Delaplaine Visual Arts Education Center. Visit www.iptw.org for updates, schedules and registration information.



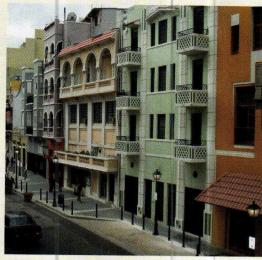
The Traditional Building Operation Comeback House, a ca. 1860 double shotgun, is going to be a showpiece of revitalization in New Orleans when it is restored this summer.

TRADITIONAL BUILDING EXHI-BITION & CONFERENCE, October

17-20, 2007. The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be the first design and construction show to return to New Orleans, LA, since Hurricane Katrina. The conference, which will be held at the Ernest N. Morial Convention Center, includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.

APT OFFSHORE CONFERENCE, November 3-7, 2007.

The Association for Preservation Trades International will hold its 2007 conference at the Caribe Hilton in Puerta de Tierra, San Juan, Puerto Rico. Three workshops will be held from November 3-4, with the main conference taking place from November 4-7. Workshops include: Traditional Lime and Brick Dust Mortars for Restoration, Preservation of Wood in Historic Structures and Architectural Conservation. Social events will be held at numerous historic sites throughout Old San Juan. For details, visit www.apti.org.



Old San Juan, the historic colonial district of the city, is the setting for the APT conference.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The

National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Exhibitions include "Washington: Symbol & City," a study of Washington, DC, as a national symbol and evolving city; and "Reinventing the Globe: A Shakespearean Theater for the 21st Century," showing now through August 27, 2007. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

PRESERVATION EDUCATION PROGRAMS. Throughout the year, the Preservation Education Institute — a program of Vermont-based Historic Windsor, Inc. — offers workshops on various preservation skills, technologies and practices for building and design professionals, property owners and others. This year, courses include wood carving, plaster repair, window repair and timber-frame evaluation and repair. For a compete listing of current programs, go to www.preservationworks.org or contact Judy Hayward at 802-674-6752.

WOOD-CARVING WORK-SHOPS. Classically trained master wood-carver Dimitrios Klitsas conducts classes at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com.



This shell motif is the work of master carver Dimitrios Klitsas.

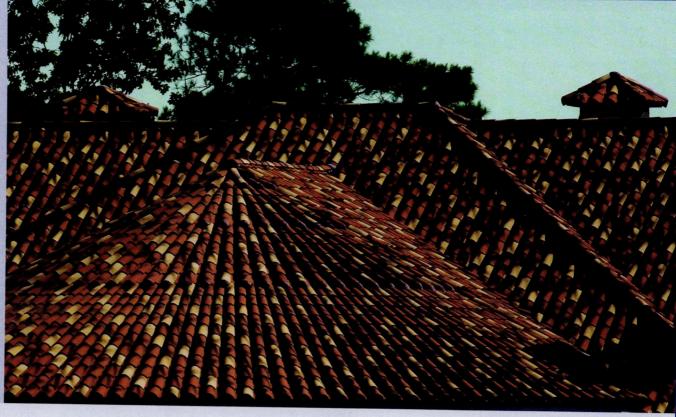
WOODWORKING CLASSES. The North Bennet Street School offers short-term courses at its facilities in Boston, MA. Classes, which are scheduled between September and May, include fine woodworking and preservation carpentry. There are both day and evening sections. Class size is limited to 10 to 14 people. To register and pay online, visit www.nbss.org/workshops/schedule.asp or contact workshop program director Janet A. Collins at workshop@nbss.org or 617-227-9292.

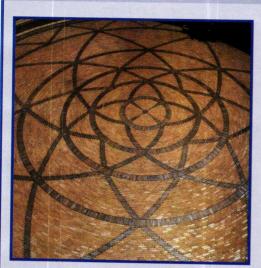




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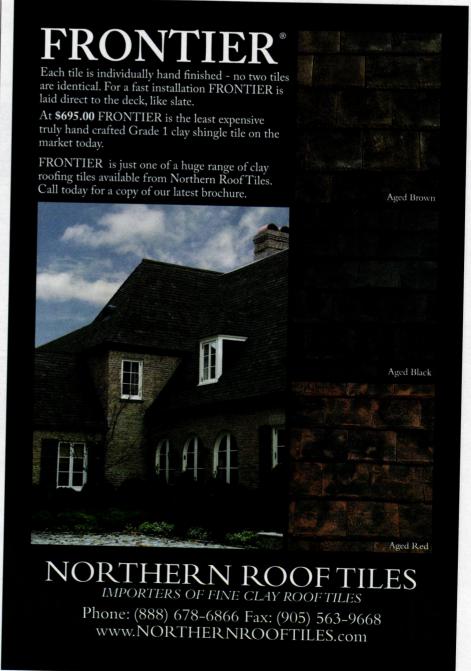
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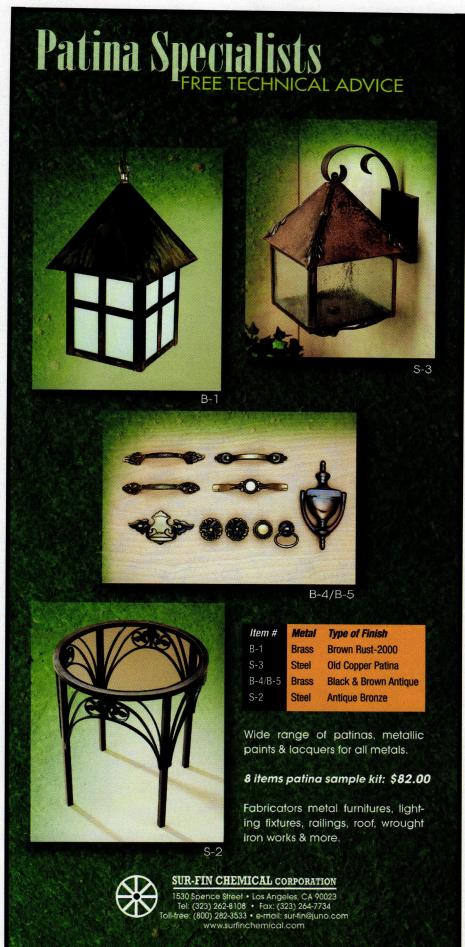
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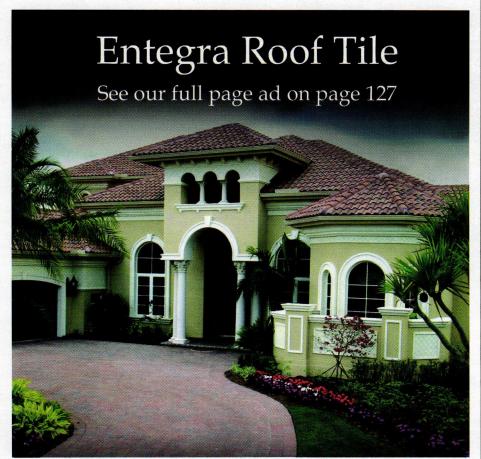
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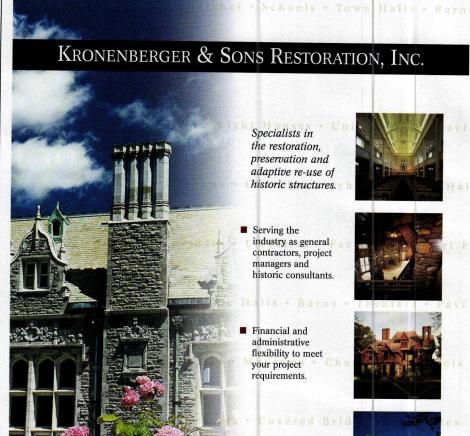




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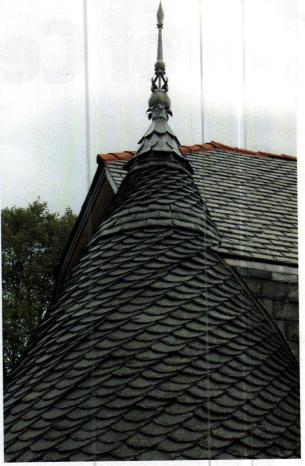
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The Durable Slate Co. installed this fish-scale patterned Buckingham slate turret roof and ornate copper finial as part of a home addition project in Upper Arlington, OH.

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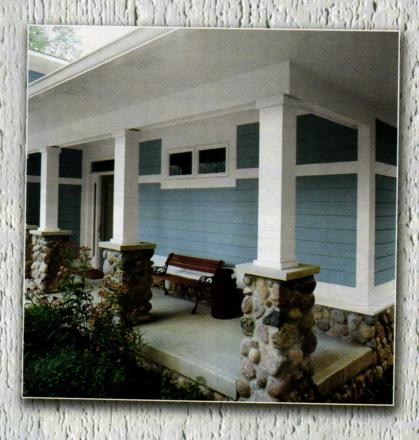
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Above: This structure in Hamilton, VA, is crowned with a Woodbridge windowed cupola from Directions for Home & Garden. Made of northern white pine and featuring a copper pagoda-style roof, the Woodbridge is available in eight sizes, from 32 to 91 in. tall. Photo: courtesy of Directions for Home & Garden

Right: The "bell-top" louvered cupola from Copper-Inc.com is handcrafted from 16-oz. copper and features soldered joints and a finial. The company's cupolas can also be purchased with a patina finish, but most are sold gleaming new like this one; as co-owner John Herzik points out, "People like to see them weather." Photo: courtesy of Copper-Inc.com

stretched a bit, and people are putting more than one of them on their roofs. That grace, that slenderness, allows them to be grouped, and people are really gravitating toward them; we're getting a really good strong response. We've made many multiple-cupola sales to single customers who own homes and garages long enough to have two of them. If it's a basic 24x24-ft. two-car garage, they don't quite work; but when you have a larger or longer garage or barn — like a lot of commercial buildings — they certainly do work."

Chacchia has seen the majority of cupolas sales being made to homeowners rather than building professionals. "I don't know what the exact ratio of homeowner as opposed to contractor is," he says, "but it's certainly more than two to one; maybe three to one or more. We deal a lot with the end user, which is the homeowner. It's easy to go on the internet or get our catalog and choose a cupola. The only challenge is to get it installed on your roof, and that's where contractors come in. I had one put on two years ago, and I wasn't about to install it. But it's not a technical challenge for someone who has that skill set; just your basic contractor or carpenter who's not afraid to go up on the roof - or a roofer or gutter specialist. However, this summer I'm going to put one on my poolhouse, which is a lot lower than my home. And it's a smaller cupola, so I think I'll be able to do that job myself."

Like Phelps, Chacchia has seen a growing market for cupolas among owners of new houses built in period styles. "About two years ago, when everyone was refinancing and building new homes, a noticeable number of people were adding cupolas to enhance the value of their homes," he says. "Some were adding these features in preparation for selling the home, but others added them after they bought their new house, to make it really theirs. And not just homes: people pop them onto sheds, garages, barns, commercial buildings and gazebos. That's one of the nice features about them they're very adaptable, and the simplicity of their lines and their styles make them good matches for a wide variety of structures. Cupolas go well with the multitude of traditional-style homes, and their popularity is a combination of adding value to the home and just a personal preference of style and fashion. It's making a house your home."

For those looking to purchase high-end copper cupolas, the source of choice since the start of the 21st century has been Copper-Inc.com of Dickinson, TX. An authorized wholesale distributor of copper roofing items — cupolas, finials, vents, chimney caps, weathervanes and other copper finishing products — Copper-Inc.com contracts with a copper-fabrication

facility that has been in operation since the 1970s. The firm's square- and octagon-shaped louvered cupolas are custom-built to fit the pitch of the roof. They are handcrafted from 16-oz. copper with soldered joints and are offered with curved ("traditional top") or bell-shaped ("bell top") roofs.

According to John Herzik, co-owner of Copper-Inc.com, cupolas account for about 20 percent of the company's overall sales. "Chimney caps are probably number one, our finials are number two and then come our cupolas and the different types of vents, whether roof or gable-end vents," he says. "The designs lend themselves differently. The bell-top cupola is for a house with more formal lines to it; the square-top, less so. It comes down to the lines of the house and which style lends itself best. I would say we sell about as many of the



The elongated Warwick is one of the many vinyl cupolas in the unique Castle line offered by Direc-tions for Home & Garden. This windowed design features a smooth base and pagoda-style roof, and comes in five sizes, from 60 to 110 in. tall. Photo: courtesy of Directions for Home & Garden

bell-top cupolas as we do the square-top." Whatever the design, however, Herzik echoes his colleagues in describing cupola installation as a job for professionals, simply because "most of our products are installed on the roof and it's a dangerous place to work."

Herzik estimates his firm's sales are split evenly between professionals and homeowners. "Once we begin a relationship with a builder, he then just recommends the owner to contact us directly, so we don't even know until later that the builder has recommended us," he says. "And it usually goes on custom homes: I'd say about 75 percent of our business is custom homes and only 25 percent is spec homes. But the builders who use us for spec homes love us because, for the cost of the investment, the return in curb appeal is huge. They're able to turn their homes better because they've invested that small amount that really makes the difference."

These custom homes are most often new construction in a period style. "Probably 75 percent of our business is people who are working in old European styles," says Herzik. "As for the remaining 25 percent, some of our products can be used very well with contemporary designs. But by and large, our products mainly cater to people who are trying to use English Country or French Country designs."

Herzik also notes that cupola sales at Copper-Inc.com invariably go to new old houses rather than vintage homes. "There are so many more people who are building new rather than restoring a grand old house," he says. "Only about 18 percent of our overall sales go to old houses. But we often get into custom work with them. The bulk of our sales are the products listed on our website; less than 5 percent of our sales — in fact, I think it's as low as 3 percent — is custom work. Those people will send us a cupola or finial or weathervane from a historic home, and we'll rebuild it or make one exactly like it."

Herzik can attest to a reinvigoration in the manufacture of period-style copper cupolas, due in large part to the growing popularity of new old houses. "In the last six years," he says, "we've seen a steady increase every year. Just like when you go into neighborhoods and see a lot more stone and stucco than you did 10 years ago, rather than standard brick masonry; for the same reason, the copper products are also becoming a lot more popular. We've kind of lost the warmth and homey feeling of a house as we've gotten into the tech age, and people are looking for things that bring them back to yester-year; it makes a house feel a little bit homier and more stable. I think that any architectural products that were popular a hundred years ago are in big demand now, because they bring people back to that simpler time."

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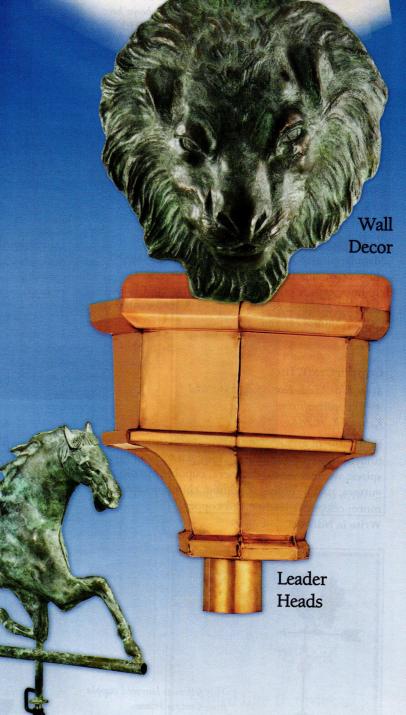
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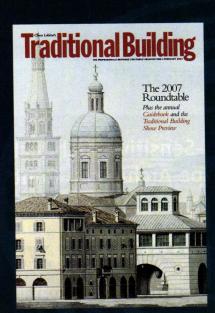
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The traditional building market has emerged into a recognized and firmly established segment of the residential and commercial construction industry with more than \$170 billion in construction volume. From grass roots movements in America's historic neighborhoods to a government mandated National Historic Preservation Act, Americans have a heightened appreciation for our architectural heritage and are spending money to preserve and improve it.

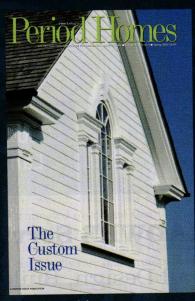
Americans continue their love affair with traditional style architecture and traditional towns. An increasing number of new residential and non-residential buildings are designed to look historic. Whether a new old house built to fit into an existing neighborhood, a sympathetic addition to a 19th century courthouse or a traditional neighborhood development, these are buildings that call upon our architectural heritage, create a sense of place and make people feel good.

These buildings, the professionals and enthusiasts who design, build, renovate or restore them, and the products that go into them are the subject of Restore Media's magazine, conference, trade show, website and directory content.

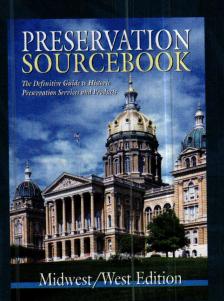
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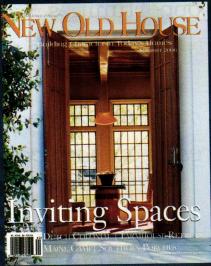
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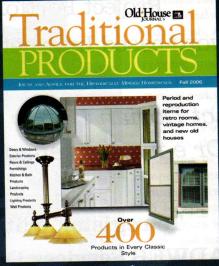
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Corresponding awards, sponsored by Traditional Building magazine, will also be made for commercial, civic and institutional projects.

Judging Criteria

The Palladio Awards are named in honor of Andrea Palladio, the Renaissance architect who created modern architecture for his time while using models from the past for inspiration and guidance. The judges will be applying the same criteria that Palladio used in his own work: the projects should meet all the functional needs of contemporary usage, while applying lessons learned from previous generations to create beauty in the built environment.

Winners

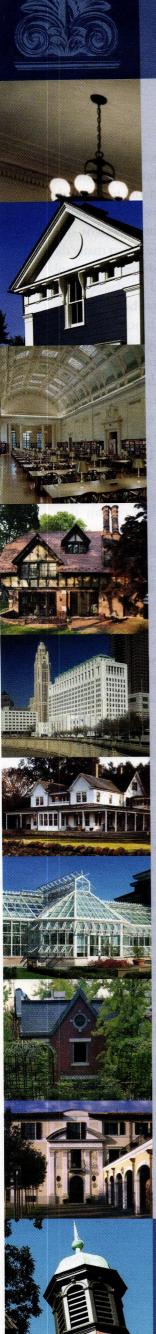
If you are one of the winners of a Palladio Award for 2008, you will receive a Palladium the cast-bronze trophy emblematic of the program, designed, sculpted and cast by the artisans at Historical Arts & Casting, Inc., West Jordan, UT – at the Traditional Building Exhibition and Conference. You will also have the opportunity to give an illustrated presentation of the project at the conference and the project will be published in the July 2008 issue of Period Homes. Winning projects will also be highlighted for 12 months on the Palladio Awards website.

Deadlines & Entry Requirements

The deadline for receipt of the completed entry package is November 15, 2007.

For complete details on the awards program go to

www.palladioawards.com



Design Takes a Back Seat

The dissemination of manufacturing expertise promotes quality design. By Brent Hull

hen was the last time you tried to buy good moldings or well-designed building materials at a lumber yard? Why is it so hard to get products with thick and rich details that convey a sense of permanence and strength? A major problem in the building-materials market today is the lack of design expertise of manufacturers. Few manufacturers seek to be the experts and sources of information that manufacturers were in the first half of last century.

In 1915, the Weyerhaeuser Lumber Company produced an informational pamphlet for architects entitled *An Architectural Monograph on Colonial Cottages*. It was the first of many that continued in a series for more than 15 years. These quarterly monographs documented historic homes from the 1700s and early 1800s, and were a combination of pictures, drawings and brief text. By sharing details from these great homes, they helped promote quality building and authentic and accurate designs.

Though Weyerhaeuser was the main supporter of these monographs, the organizing group was the White Pine Bureau, basically an industry group seeking to promote the use of white pine in new construction. The strategy was simple: capture the magic of white pine by showing its historical value and the ways it had been used for hundreds of years.

Manufacturers must pick up the flag of design — good design — and teach us what they know.

The monographs are thought to be the brainchild of Russell Whiteheads, an editor for a respected architectural magazine. Whitehead thought highlighting important historical properties and their unique details would strike and inspire the imagination of architects and designers. He was right. Today, these pamphlets or monographs are affectionately referred to as the "White Pine Series" and are sought after because of their amazing depth of information.

The White Pine Bureau wasn't the only group seeking to educate architects and designers. Ludowici Roof Tile of New Lexington, OH, produced a similar brochure, called *The Tuileries*. Beginning in the late 1920s, each issue highlighted a region of Europe focusing on wonderful architectural details, especially roofs. Each was written by a regional expert who would highlight the important elements. Though not as well known, *The Tuileries* are equally as sought after and collected because of their wonderful and unique information.

With these writings, the manufacturers taught and enlightened themselves as well as their readers. By seeking out and then sharing this information, these manufacturers became experts, and, as such, they became trusted partners with architects and designers in building America. Not surprisingly, both companies are still around. It strikes me that many manufacturers today would love to produce a marketing piece that is not only saved, but also collected by architects, designers and architectural enthusiasts.

There is another aspect of this campaign that must be understood — these manufacturers were period appropriate. The designs and lessons were highly applicable to current building tastes. The 1920s and '30s were characterized by the revival of many period styles — the English, French, Mediterranean and Colonial styles. The architectural and design community was emphasizing and building in these styles in both the residential and commercial sectors. By focusing their education efforts on the inspiration for the styles of the day, manufacturers were leading architects toward architecturally correct design.

Unfortunately, many manufacturers today focus education efforts on demonstrating the best installation methods and not how designs are derived. They are much more comfortable teaching the "how-to" instead of the "why." But this isn't entirely the manufacturers' fault; sadly, there is no universal design or prevalent style like there was a hundred years ago. Architects come from many different schools of thought, and work in different styles. Homebuilders are in their own world, and it is often hard to classify what they build as a style. Commercial and residential building techniques are very different and manufacturers, with no clear design ideal, are encouraged to lead with new technology, not design.

I fear the focus on technology corrupts manufacturers. Just because it can be built does not mean that it should be built. Foam moldings are a good example of overemphasis on technology at the cost of good design. A small minority of houses in America can successfully carry and support (from a design perspective) the ideals of egg-and-dart moldings with dentils. Yet I know there are builder model homes with 8-ft. ceilings proudly showing off this inappropriate detail. The manufacturer's ability to produce these rich details does not equate with his understanding of how they should be used.

Because style is hard to define and technology enables us by ma-

king manufacturing so easy that we end up with sloppy, undefined products, it is even more important for manufacturers to educate us in their areas of expertise. Manufacturers must pick up the

flag of design — good design — and teach us what they know. Hardware manufacturers should educate us on appropriate details for specific styles. Lighting manufacturers need to tell us what is historically accurate. Cabinetmakers should have a clear view of history so that they can help us decide what style to use. The opportunity is huge and the need for experts is large. The smart manufacturer, by picking up the education charge, will not only become an expert in his or her own field, but will become a partner with architects and designers in building America.

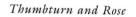
Thankfully, there are still manufacturers who impart knowledge and skill. Portland, OR-based Rejuvenation is one company that does a good job educating its customers about style and details and putting items in packages so that they make sense. Rejuvenation does a great job of sharing its passion through education.

Better still, you don't have to be a huge manufacturer to educate. We have all had the joy of working with a passionate crafts-person who is also an expert. Usually, besides the gregarious personality, we are attracted by someone who shares his or her enthusiasm with all who will listen. When we find someone excited about moldings or plaster or paint we normally become buyers of what he or she is selling.

The reason it is hard to pick out good products at lumber yards is because manufacturers use technology to cut the price. Design is ignored in search of the cheapest cost per foot. Running a well-designed molding costs no more than running a cheap molding. However, running a well-designed molding does require expertise. This is what is lacking. \blacksquare

Brent Hull, a nationally recognized expert in historic millwork and moldings, is the owner of Hull Historical, which designs and manufactures custom architectural interiors for homes across the country. Hull's Historic Millwork (reviewed in Traditional Building, July/August 2003, page 234) was published in 2003; he is currently working on a book for the Winterthur Museum documenting its architectural interiors from 1725 to 1820. For more information, go to www.brenthull.com.







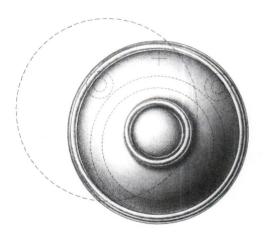


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